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ABSTRACT

This book is designed to assist those who work with non-English dominant students by providing resource information relevant to second language teaching and learning. The articles in the series encompass both theory and practical learning techniques in six general topics. The articles in the second text of the series, concerning speaking and understanding, are: "Developing a Lesson Around a Dialog," by George McCready; "Choosing and Using Dialogs," by Pat Rigg; "The Use of Rapid Drills in TESOL," by Robert Allen; "Simple Classroom Techniques for Teaching Pronunciation," by Betty Wallace Robinett; "Effective Use of Visual Aids in the ESOL Classroom," by Carol J. Kriedler; "Developing Sociolinguistic Competence in a Second Language," by Janet Holmes and Dorothy Brown; and "Hey, Teacher! How Come They're Singing in the Other Class?" by Alice H. Osman and Laurie Wellman. Appended are a list of abbreviations and definitions used in the book and a list of materials and services available from the Bureau of Bilingual Education, New York State Education Department. (Author/NCR)

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TEACHING ENGLISH AS A SECOND LANGUAGE: PERSPECTIVES AND PRACTICES

A Series of Six Texts

Speaking and Understanding

SECOND OF A SERIES

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FOREWORD

Teaching English as a Second Language: Perspectives and Practices is designed to assist those who work with non-English dominant students by providing resource information relevant to the processes of second language teaching and learning. The articles encompass both theory and practical learning techniques in six general topics and have been compiled in response to increased interest in the education of learners whose native language is other than English. It is becoming more widely recognized that such students can benefit from formal instruction in English as a second language as well as efforts to maintain and utilize their native language and culture. This series replaces the previous Teaching English as a Second Language Series.

This is the second of a series of six volumes. Other volumes of the series are the following:

Background and Approaches

Reading and Writing

Testing

Current Issues in Second Language Teaching

English as a Second Language and Bilingual Education

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The work of the consulting editor, Dr. Richard Light, Associate Professor in Teaching English as a Second Language, State University of New York at Albany, is appreciated. Laurie Wellman, Associate, Bureau of Bilingual Education, organized and prepared the manuscript for publication. The Department is grateful to all who granted permission to include their articles in this publication.

TEACHING ENGLISH AS A SECOND LANGUAGE
PERSPECTIVES AND PRACTICES

A Series of Six Texts

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DEVELOPING A LESSON AROUND A DIALOGUE

George McCready

The short dialogue is frequently used as one of the steps leading from imitative repetition toward free conversation. However, it is often possible and desirable to develop an entire lesson around a good dialogue. If the textbook you are using offers dialogue material, you may wish to use the considerations presented here as a guide in judging the suitability of the material or its role in the lesson plan. If your textbook does not contain dialogue material, you may find the suggestions on how to construct a dialogue useful.

A dialogue is any oral interchange between two or more people. It may be a question and its answer:

Do you have any ink?
Yes, I have some.

It may take the form of a statement with a statement response:

It's a lovely day today.
Yesterday was warmer, though.

It may limit itself to one new grammar problem embedded in known vocabulary, or to new vocabulary in known grammar structures, or it may (as in many tourist phrase books) treat entire utterances as semantic units without consideration to grammar or vocabulary grading.

THE TEACHING DIALOGUE

For the purposes of this article, the good teaching dialogue is defined as one which:

1) Contains from three to ten exchanges. It is long enough to develop a believable conversation, and short enough for the average student to memorize.

2) Limits any one utterance to a length the student is capable of producing with fair success after hearing it twice. This may be as few as five syllables per utterance for beginning students.

3) Adequately illustrates new grammar or vocabulary of the lesson but strictly controls the number of new items presented.

4) Represents a natural interchange which could take place between native speakers of English.

5) Takes into consideration, in content and style, the age and interests of the students.

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THE ROLE OF THE DIALOGUE IN THE LESSON

1) *Dialogue Material in Imitative-Repetition Drills.* If the dialogue is well constructed, most of the sentences can serve as the pattern sentences for imitative-repetition drill. Instead of being unrelated sentences illustrating a point of grammar, the dialogue sentences are related to each other in a meaningful interchange. This gives point and adds interest to the imitative-repetition drill. In the illustrative dialogue given below, the dialogue utterances which serve as pattern sentences for the imitative-repetition (or substitition) drills are printed in bold type. The dialogue here is designed to introduce the grammatically distributed words *some* and *any*.

A: Excuse me, (name of B). I need some envelopes.

B: Sorry. I don't have any. Maybe (name of C) has some.

A: Thanks. I'll ask him (her).

As the students listen to the utterances of the dialogues and then repeat them, they are hearing and using the new forms in the context of a natural conversation. They are also beginning the task of memorizing the dialogue. Experience has shown that successful memorizing--and by that I mean mastery of the utterances to a point approximating the speed and style of native oral delivery-requires a strong "head start" through controlled practice in the classroom. Of course you must make sure that the students understand the meaning of the dialogue utterances. The fact that the pattern sentences appear in a dialogue rather than in semantically unrelated sentences makes it easier for the students to grasp the word and sentence meaning.

2) *Dialogue Material in Structure-Demonstration Drills.* After the students have had an opportunity to imitate the dialogue sentences several times and have begun to grasp the meaning of the new forms, you can have them make substitutions in the dialogue sentences in order to achieve the purposes of the structure-demonstration drill.

Step 1. Manipulate the sentences independently of the dialogue:

I need some envelopes.
paper clips
stamps
ink
paper
paste

I want some envelopes.
need
have

I don't have any envelopes.
paper clips
etc.

I don't have any.
need
want

Step 2. Using the same substitution technique, drill the sentences within the framework of the dialogue:

A: Excuse me, (name of B). I need some envelopes.
paper clips
etc.

B: Sorry, (name of A). I don't have any.

As this drill proceeds, the essential structure of the dialogue is being increasingly mastered by the students as the application of the grammar point is being extended and clarified through sentence variation.

3) *Dialogue Material in Substitution Drills.* Up to this point, the dialogue has been varied to demonstrate the function of the new grammar point. With the grammar function now clear, the substitution-drill technique is continued to strengthen the student's oral mastery of the item. At this stage, any element of the base sentence can serve as the "slot" for substitution, whereas in the structure-demonstration phase only elements grammatically related to the item under study were used as slots for substitution. You might, for example, now substitute as follows:

Maybe Gordon has some envelopes.
Jane
etc.

Again, the sentences may first be extracted from the dialogue for independent substitution drill and then practiced within the framework of the dialogue. In the early stages of the substitution drill you yourself give the items for substitution; later, you may encourage the students to supply their own substitutions-keeping, of course, within well-known vocabulary-perhaps choosing from a list of words on the blackboard.

4) *Dialogue Material in Simulated-Conversation Drills.* In one sense, the dialogue-oriented lesson provides simulated conversation activity from the very beginning-since even the imitative repetition drills are within the framework of a conversation. This is one of the decided advantages of this type of lesson organization. But now you will want to use the dialogue in a series of activities that gradually make the transition from simulated conversation (the practice of predetermined utterances) toward real communication. Examples of three possible steps in this transition are given below.

Step 1. Present a chain-dialogue drill, with the students selecting substitution words at random from a list of words well known to them written on the board:

A: Excuse me, (name of B). I need some (word from list).

B: Sorry, (A). I don't have any. Maybe (C) has some.

A: Thanks. I'll ask him (her).

A (turning to C): Excuse me, (C). I need some (same word).

C: Sorry, (A), I don't ...etc.

After two times through the dialogue, Student A surrenders his role to another student and the drill continues.

Step 2. Present a chain-dialogue drill with optional sentence selection. Here the students select one of a set of sentences written on the board to provide development of the *dialogue situation* rather than to practice particular sentence forms. All sentence choices should contain familiar words in known grammar structures. For example:

A: 1) Say, (B). Do you have any _____?
2) Excuse me, (B). I need some _____.
3) Excuse me, (B). Can you lend me some _____?
4) (B), can I borrow some _____ from you?

B: 1) Sorry, (A). I don't have any. Maybe (C) has some.
2) No, I don't, (A). But I think (C) has some.
3) Sorry, (A). But I can't spare any right now.
4) Sure, I have some. How many (much) do you want (need)?

A: 1) Thanks. I'll ask him (her).
2) Thanks, anyway.
3) Appropriate answer to B's fourth choice.

Notice that A's choice of opening sentence can limit B's appropriate response. On the other hand, B can choose between a negative or a positive response, thus forcing A to make a suitable selection for the final remark.

The option sentences may be written on the blackboard as a guide during the first part of the drill, but they should be erased or covered as the students become familiar with them. As a further move toward "real conversation," B might answer negatively or affirmatively according to the truth of the matter as it applies to him. The important element in Step 2 of the drill is the practice in selecting the appropriate response as the dialogue situation develops.

Step 3. Conduct "cued" conversation, with optional selection within the "grammar set." In previous illustrations of the drill, everything has been varied except the words *some* and *any* and the classes of nouns that can be used with them. That, in fact, is the secret of the rapidly conducted substitution drill: By focusing the attention of the student on the slot into which substitution is to be made (which is never the new grammar feature) and the words to be substituted, it leads the student to repeat the new grammar feature over and over to the point of unconscious mastery. Assuming that the students have already learned the use of such phrases as *a book*, *the book*, and the corresponding pronouns that substitute for them, the dialogue can now be used to review and practice the "grammar set".

a-the-some / any
one-it-some / any

Only the framework of the basic dialogue situation is retained in these drills. The items requested by A may be such things as "my watch," "the book," "any ink," "a match," and the form of the request and B's response may vary as in Step 2. For example:

A: Excuse me, (B). Do you have (1) my watch?
(2) the new book
(3) the new books
(4) a dictionary
(5) a match
(6) any matches
(7) any ink

B: Sorry, (A). I don't have (1) it.
(2) it
(3) them
(4) one
(5) one, any
(6) any
(7) any

Then go on and complete the dialogue.

There are several ways to "cue" the conversational exchange of the students. Some are purely mechanical:

1) You give each student a "cue card." One card might have the following cues:

   a) You need a dictionary.
   b) You have the object(s) that (A) wants.

2) You say, "You need a dictionary" and indicate the student who will act as A. A directs his request to a student you indicate or to one of his own choice, who reacts to the stimulus.

Sometimes you can give the cue in a more realistic way: You say, "(A), can you get a dictionary for me?"

A: I'll try. Excuse me, (B). Do you have a dictionary?

B: Answers according to the truth of the matter as applied to him.

THE DIALOGUE, THE TEXT, AND THE LESSON PLAN

It would not be wise to attempt to develop the dialogue treatment described under the main heading "The Role of the Dialogue in the Lesson" in one period or to dedicate any one period solely to oral dialogue work. (Developing a lesson around a dialogue means that the dialogue is the focal point of the work for the period, not that it is the only matter dealt with

during the period.) The following is a suggested plan for coordinating dialogue development with the lesson materials in the class text. It is assumed in this example that the text lesson contains a reading passage, grammar explanation, exercises of various types, and a vocabulary list.

The plan would require two, or possibly more, class periods for its execution.

Step 1. Present the dialogue as in number 1 under "The Role of the Dialogue in the Lesson," which is "Dialogue Material in Imitative-Repetition Drills."

Step 2. Use the dialogue material as in number 2 of the same main section above, which is "Dialogue Material in Structure-Demonstration Drills."

Step 3. Read and discuss the grammar explanation section of the lesson in the text.

Step 4. Use the dialogue according to the following subsection number 3 above, which is "Dialogue Material in Substitution Drills."

Step 5. Do appropriate exercises from the textbook.

Step 6. Do a final imitative-repetition drill on the basic dialogue. Be sure that the students have copied the dialogue correctly from the board and have marked it with pronunciation reminders. Assign the dialogue to be practiced aloud and memorized for home work.

End of the First Class Period

Step 7. Check to see if the students have memorized the dialogue.

Step 8. Do the reading passage in the text and appropriate exercises.

Step 9. Return to the dialogue material as indicated in subsection number 4, above, which is "Dialogue Material in Simulated-Conversation Drills."

The nature of the text material and of the new language item treated in the lesson will naturally affect the sequence and emphasis that you give certain activities in your lesson plans. The plan outlined above is meant only to indicate the points at which the usual text offering can best be co-ordinated with dialogue development in the dialogue-oriented teaching plan.

CONSTRUCTING A DIALOGUE

1) *When the class textbook contains no dialogue material,* you should

a) Isolate the new items presented in the lesson.
b) Build a dialogue with the following consideration in mind:

i) The characteristics of a good teaching dialogue as presented under "The Teaching Dialogue," above.

ii) The theme of the text lesson, if any. Usually the text lesson will contain a reading passage. When at all possible, the theme of the dialogue should be related to the theme of the reading passage.

iii) The need for item substitution. The utterances in the dialogue should be designed to allow the substitution of items necessary for structure demonstration and drill. The list of substitution items should include as many words from the text vocabulary list for the lesson as is feasible.

iv) The need for variation and extension. If the use of the dialogue is to go beyond simple memorizing and the repetition of set utterances, you must plan for the gradual introduction of believable *utterance variations*. The students must learn to recognize, react to, and use different levels of formality in their conversation drills; they must learn to handle unexpected responses to their requests or questions. It is also desirable to plan for *extension* of the dialogue to more than two participants. Notice that the dialogue used as an example in this article may involve more than two speakers:

A: Excuse me, (B). I need some envelopes.

B: Sorry, (A). I don't have any.

C (interrupting): Maybe (D) has some.

A (to C): Thanks. I'll ask him.

The second type of extension to plan for is that required by the technique of chain drill. Notice that in the exchange immediately above, A can continue his search for envelopes quite naturally by turning to D and developing the same dialogue theme with him.

v) The desirability of contrasting and combining new items with review items, either in the basic dialogue or in later developments of the dialogue.

2) *When the text offers an unsuitable dialogue*, you should attempt to improve it, to adapt it, rather than abandon it. Where the dialogue uses stilted or otherwise unnatural utterances, often the change of a few words or phrases will bring it to life. Where the text dialogue is too long, you might select that part of it which best illustrates the new grammar point for intensive drill as described in this article.

There is always a strong temptation to add sentences to a dialogue to "set the scene" or to illustrate all possible uses of the new language item; the result is often a dialogue too long to be manageable. It is important to set the scene for language interchange in a dialogue, but you can often do this more efficiently by a short narrative introduction which can then be taken for granted and excluded from the oral drills. It is equally unnecessary-and undesirable-to illustrate all possible uses of the new grammar item in the body of the basic dialogue. The most generally useful ones should be there, but others can be introduced and treated according to

their merits in the later variations of the dialogue or in separate exercises.

SUMMARY

The dialogue-oriented lesson allows presentation of a new language item in a normal oral framework related to a situation. Thus, while permitting strictest teacher control at the beginning to reduce the students opportunity for error and to focus attention on the new material, the dialogue format encourages oral practice in a meaningful context.

Later substitutions within the dialogue utterances, and variation of the utterances themselves within the dialogue situation, serve to demonstrate the functional range of the new item. In this manner, a wide range of possible utterances-all employing the new item-are practiced in relation to a given situation.

Finally, the dialogue format for oral practice encourages the use of the gestures, facial expressions, and vocal modifiers which are also very much a part of communication. Naturalness does not lie in the utterance alone; it depends in equal, or even greater, degree upon the way the utterance is delivered. Where each sentence drilled is a related part of a larger communication problem, the students can be more easily persuaded to practice the accompanying gestures and expressions. Just as the dialogue format permits the students more practice with these gestural elements of communication, they in turn contribute to understanding and mastery of the language content of the dialogue.

CHOOSING AND USING DIALOGS

Pat Rigg

"Choosing and Using Dialogs" is directed to both experienced and inexperienced TESL's, and to regular classroom teachers who have only one or two ESL-speaking students in their classes. The article suggests (1) sources of dialogs; (2) ways to use dialogs in listening, speaking, reading, and writing activities; (3) ways to use dialogs to personalize instruction; and (4) characteristics to look for in choosing or in preparing dialogs.

A dialog should be a short meaningful, natural excerpt of conversation focused on one point of English usage and capable of stimulating further conversation. The best source of such dialogs is the students' own speech. Using their speech as indicators of what each student needs and what each student is ready for, the teacher of English as a second language can adapt published dialogs or write her/his own.

The wide variety of English proficiency which typifies so many ESL classes requires individualized, personalized instruction. This article indicates specifically how to write and present dialogs to get the most individualization possible and suggests that an informal, rather "open," classroom is probably best for this type of instruction.

In the more than ten years that I have taught ESL, I have tried a great many techniques, from programmed instruction in the auditory discrimination of isolated phonemes to very loose group discussions. Of all the techniques I've tried, one of my favorites, and one I like to use, in every class, is dialogs. I build a large part of each class session around a dialog, so that the dialog becomes the core of the lesson, and the peripheral activities are adapted to the great range of ESL proficiency the students exhibit. In this article I want to suggest where to get good dialogs; how to use dialogs in all four language activities, listening, speaking, reading, writing; how to use dialogs to personalize instruction; and what makes a good dialog.

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Despite all the placement procedures used, the composition of every ESL class I have had has been extremely mixed. In my ESL classes for adult immigrants, most of the students have been literate in their first language and illiterate in English. But at least one student in every class has read English quite well, and at least one has come not knowing how to read at all in his own language. The Polish priest who reads English easily but cannot intelligibly ask directions to the bus stop sits beside a Yemeni laborer who is ungrammatically fluent in spoken English but still has trouble reading his name in English. Beside him sits his friend who arrived in the U.S. from Yemen three days ago, and who cannot yet understand or answer the question, "What's your name?" Next to him sits a seventeen-year-old girl from Albania, whose one and a half years of schooling in her homeland left her illiterate in her own language.

The number of people in class varies daily, from ten to thirty, depending on whose work shift was changed, who got hired or laid off, whose baby-sitter showed up, and whether it snowed or not. No single text or set of assignments can supply the varied needs of such a mixed group. However, a dialog offers listening and speaking activities in which the entire class can participate; the variations of the dialog offer further listening and speaking activities for those who need it, and the variable uses of the dialog offer reading material for students beginning to read English and writing exercises for the more advanced students. I use dialogs (along with activities involving pictures, games, songs, etc.) to personalize instruction as much as possible, so that each student can use his present English proficiency as a base for enlarging improving this proficiency.

In addition to an adult class, I have worked with ESL youngsters, first grade through high school, some of whom are enrolled in special ESL classes, some of whom are in regular classes in public and private schools. These are the children of Vietnamese and Cuban political refugees, of Korean and Iranian medical students, of Greek and Polish immigrants, and of Spanish-speaking migrant workers. There are often too few ESL-speakers in a school to warrant the school's establishing a special class for them and hiring a teacher of English as a second language to teach it. The teachers of these children are usually encouraged by their principal to "do the best you can" and they certainly try, but with no training in TESL, with twenty-five native English-speaking students in class, and with ever-increasing pressure to bring all the students up to some externally determined criteria of performance, their best is not always the best. When I work with these teachers, I suggest dialogs as a means of assisting the single non-English speaker in class to improve his English at the same time that they offer the rest of the class reading and writing exercises.

A very good source of materials for dialogs is the students' own speech. I listen to what my students say and how they say it, and this gives valuable insights into what is meaningful to them, what structures or vocabulary they still do not have in their repertoires and what structures or vocabulary they are ready for. The last point is an especially tricky one. It is relatively easy to determine what a student needs; however, it is anything but easy to determine what he needs first. A student who says, "I no like my teacher. I no understand him," obviously needs to learn how to form negative expressions using "don't." But one must listen to that student using negative expressions with modal auxiliaries

like "can" or "should" before selecting or preparing a dialog. If the same student says, "I no can understand," he probably needs a dialog or two on "can't" before getting any exercises on "don't," since *do*-insertion is grammatically more complex than simple addition of a negative marker to a modal auxiliary. Of course, grammatical complexity is only one consideration; two other important considerations are frequency of use and therefore utility to the student, and interest to the student. The student who says, "I no can do it," needs a dialog like this:

A. Can you read the newspaper?

B. No, I can't.

A. Why?

B. I can't understand the words.

A dialog for the same student later might look like this:

A. Do you like your teacher?

B. No, I don't.

A. Why?

B. I don't understand him.

Most of the dialogs that I use in my classes are ones I have written myself for the specific needs of the students, as those needs are indicated by the students' own conversations. What the students talk about is what they are interested in; those topics are then the best topics for dialogs. What structures the students use well when they talk supply the portions of dialogs already known to the students; this becomes the framework into which I fit the point of English usage I want the student to focus on. For example, one evening during class break Yolande and Magdon, two nurses from Poland, were discussing the state licensing examination for nursing.

Magdon: Did you take the exam last week?

Yolande: Yes, I took, but I don't think I passed.

For Yolande's benefit, I wrote a dialog focussing on the obligatory phrase after take:

Magdon: Did you take the nursing exam?

Yolande: Yes, I took it, but I don't think I passed it.

Magdon: Why, was it too hard?

Yolande: The first part took too much time.

Since it's impossible to remember every grammatical structure our students produce in conversation, I always have handy a small notebook into which I can jot down the students' expressions, so that I have a rough record of some of the things each student does and doesn't need.

Another source of dialogs is, of course, published ESL texts. Most ESL texts offer a variety of dialogs, some of which can be used as is and others of which require rewriting to fit the specific needs of our students. Most beginning ESL texts have some variation of the "what's-your-name" dialog, and one can merely select the most appropriate. This dialog suits a rather formal social situation, like a job interview:

A. What is your name, please?

B. My name is Mr. Zorbas.

An early dialog from *New Horizons in English*, Book I, is more suitable for my class:

A. Hi, what's your name?

B. My name is Mary. What's *your* name?

A. My name is Tom.

Some published dialogs require only a slight adaptation. This one from *English I*, uses British rather than American style:

A. Has Mr. Spyros a job?

B. Yes, he works in a garage. (p. 135)

This can be rewritten, using the name of a student in class rather than "Mr. Spyros," and that student's real job in place of a "garage":

A. Does Abdo have a job?

B. Yes, he works in a hotel.

In presenting dialogs, I have the students listen to the dialog, say the dialog, and practice the dialog. Because the students must receive and comprehend the message before they can meaningfully repeat it themselves, they need to hear the dialog several times before they are asked to say it. After listening to the dialog, the students repeat short segments, following the teacher's model. This can be done with the class as a whole, then with half the class taking one part, the other half taking the other Then the teacher takes one part and asks individual students to take the other part, taking turns and starting with the more proficient students, who can act as models for the less proficient. When the students have memorized most of the dialog, the students can pair off, each taking one part and then trading parts. While the students are working in pairs, all of them simultaneously, the teacher moves from pair to pair, checking and helping. After the students have practiced listening and speaking, the dialog, they are ready to read it. They read after the teacher, in short segments, a couple of times, before reading independently. The students do not see the written dialog until they have used it orally enough times to internalize it. This prevents the student who is literate in his own tongue from applying his own, non-English spelling-pronunciations to the material. The student who is not literate in English or his own language

is able to read the simple, basic dialog, for the same reason that he can read his language experience stories; he knows what it means and he knows how it is expressed. The dialog is thus initial reading material for the student beginning to read English, regardless of his degree of literacy in another language. The Polish priest who reads proficiently in English but can neither comprehend no produce much spoken English is forced by this presentation to listen carefully in order to understand and to speak equally carefully in order to be understood.

I try to design the dialogs so that they will stimulate further conversation between the students. For this purpose I often include optional variations, and the students move from the basic dialog, through the variations, into free conversation. One way to show optional variations in dialogs, is to present them a line below the basic dialog lines; the more proficient readers quickly grasp the distinction between necessary and optional parts of the dialog. However, if there are several students who are just beginning to read in English, this format is confusing. I usually have several such students in the same class as more advanced readers of English, and so I prepare two copies of each dialog. A copy with only the basic dialog is given to the beginning reader. Because he understands the meaning and has practiced it orally several times before he sees it written, he is able to read it with relative ease. The students who are more proficient at reading English receive a copy with the variations.

Basic dialog:

A. Did you take the exam?

B. Yes, I took it last week.

A. Was it hard?

B. The first part took too much time.

Dialog with variations:

A. Did you take the exam?
nursing exam?
math exam?

B. Yes, I took it last week.
I don't think I passed it.
I'm not sure I passed.

A. Was it hard?
Why? Was it too hard?
What happened?

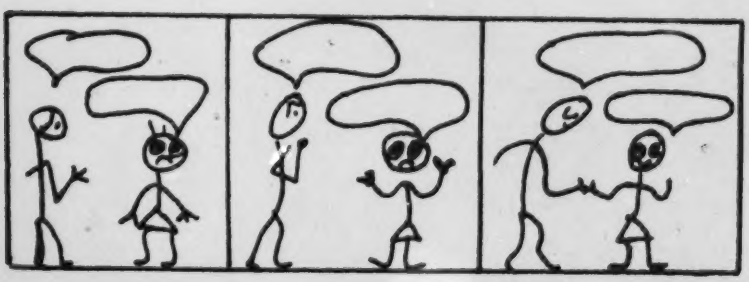
B. The first part took too much time.
, so I didn't have time for the second part.
, so I didn't finish.

I often use dialogs in conjunction with pictures; I show a picture of two people doing something, together with a dialog of their conversation. After this dialog has been listened to, spoken, and ready by the students, a second picture of two different people is presented and the students are asked, "What are they saying?" When several students agree on what the conversation is, I write that conversation on the board. For the beginning readers of English, the conversation they dictate is, like any language experience material, easily readable because it is their own expression. For advanced readers who need to begin writing English, I present a third picture of two people, and ask this group of students to decide what the people are saying and to write-down that conversation.

Another writing exercise based on dialogs is aimed at the advanced ESL student. This exercise, like all others, follows the aural-oral presentation. I ask the advanced students to write not only what the pictured characters are saying, but also to write a description of the setting in which the conversation occurs, or to explain the reasons each character has for saying what he does, or to describe the events that

preceded or followed the conversation, and so forth. Such assignments allow the advanced students to use the English they have creatively and meaningfully. Such assignments also free me to work with a different group of students for a while.

When I am working with children, either in an ESL class or as the only ESL-speakers in a regular class, I follow the same procedures. I listen to the children's natural conversation, jotting down in my notebook what they say that indicates where I should focus the instruction; I prepare the dialogs on the basis of these notes, trying to incorporate as much of the children's spontaneous speech as possible; and I follow the same method of oral-aural presentation before presenting the written form of the dialog. With elementary school children, I frequently use hand puppets to demonstrate who is saying what, and the children seem to enjoy manipulating the puppets themselves as they practice in pairs. To present the written form of a dialog, I often use cartoon strips, either drawn by me or taken from a newspaper. I show the cartoon strip with empty balloons emerging from the characters' mouths, and after the oral-aural presentation of the dialog, I write it in the balloons. As the example here so clearly shows, artistic talent is not a necessity for using this technique.



I also use these comic strips for the students themselves to dictate what the comic characters are saying. Elementary school students enjoy this very much and proudly take away with them their very own comics, which they read later to their classmates, teacher, and parents.

If the ESL-students are in first or second grade, where their classmates are also beginning readers, the dialogs serve them as meaningful, interesting initial reading material at the same time that they serve as opportunities for writing for the rest of the class.

Because children often become more restive than adults, I try to offer more activities and change activities more often than when I work with adults. The oral-aural presentation of the dialog takes about two minutes; before moving to the reading of the dialog, I play a game for a few minutes. After reading the dialog I suggest another game or activity; this is usually followed by trying to move the student from the dialog's variations to free conversation.

Whether used with adults or children, these practices can take place only in a classroom which is not bound to any text, teacher's manual, or prescribed sequence of steps, each of which must be mastered in order before the next step is attempted. Language, unlike typewriting or keypunching, is not a set of isolated skills which can be sequentially arranged and taught on a competency-based pattern. Meaning is the core of any language activity: we use language to get meaning, to send meaning sometimes deliberately to obscure meaning, but always the point of any message as its meaning. The point of saying, "Hand me that pencil, will you?" is not to display one's control over the imperative form, but to get a pencil. Only the students can decide what meaning they want to

express. Our job as ESL teachers is to decipher as best we can what it is that the students want to say and then to help the students gain control over the language forms that will make their meanings more intelligible to more advanced English speakers. This is the primary reason I prefer dialogs to any drills I know of: the meaning of the dialog is drawn from the students; the listening, speaking, reading and writing activities based on the dialog retain meaning as the core and as the point.

Obviously, the various uses of dialogs I've suggested here require good dialogs. I try to select or prepare the dialogs I use according to the following criteria:

(1) Is the dialog meaningful to the students? If the students cannot understand the meaning, they will parrot what to them is gibberish. Often a picture, either torn out of an old magazine or a rough stick-figure cartoon on the board, can demonstrate setting and characters quickly and clearly so that the meaning of the dialog is apparent because of the context in which it occurs.

(2) Is the dialog realistic, natural conversation? Dialogs that read like textbook material are virtually useless. I ask, would I say that in this sort of situation? Would the students, if they were native English speakers? Of these two dialogs, for example, one is unrealistic and unnatural; the other is the sort of conversation that would occur in this situation.

I. A. Come, Chang. Let us play kickball.
B. Yes, let us play kickball.
A. Good, I will get the ball.

II. A. Come on, Chang. Let's go outside.
B. Ok. Let's play kickball.
A. I'll get the ball.

(3) Is the dialog focused? Does it teach one particular point of grammar or vocabulary item? In order to focus the students' attention on the point we want to teach, everything else must be understood. One of the most common flaws in many published dialogs is the inclusion of several structures or vocabulary items the students don't know; this destroys the meaningfulness of the dialog at the same time that it confuses the students as to what they are supposed to be paying attention to. An ideal dialog presents one and only one "unknown."

(4) Is the dialog short and simple? The students should be able to memorize the dialog without deliberately trying to do so. They should be able to practice the dialog themselves after hearing it three or four times.

(5) Is the dialog open-ended? Does it stimulate further conversation? If it restricts conversation, the dialog becomes a set of irrelevant formulas.

Overall, if the dialog is a short excerpt of realistic conversation focused on only one point of English usage which our students need, I use it. If it isn't, I don't. It is true that listening carefully to the students' conversations, taking notes on those conversations, building dialogues on the basis of those notes, and using the dialog to personalize instruction-all this takes time. It would be faster and much easier to present a set of unrelated sentences using forms of some specific grammatical point for me to model and the students to parrot, but I do not think that the number of pages in a text "covered" in the shortest number of days is any measure of helping my students learn English as a second language.

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THE USE OF RAPID DRILLS IN THE TEACHING OF ENGLISH TO SPEAKERS OF OTHER LANGUAGES

Robert L. Allen

In learning a foreign language, it is more important initially to learn the signals of grammatical meaning than to learn the lexical items. Since many grammatical signals are obligatory, they can often be taught most effectively by means of *mechanical* drills, even drills involving nonsense words. Admittedly, drill and repetition are important for the *mastery* of a new language. I have always felt, however, that more emphasis should be placed on making sure that students *understand* just how each new structure is put together, and are then provided immediately with the opportunity to *create* sentences of their own. Not enough is made in most language programs of the motivating value of creativity, even "creativity" that is limited to fitting words that one has selected oneself into fairly rigid molds. But learning the molds should come first-and it is here that mechanical drills can be particularly helpful. However, such drills must be carefully structured and should proceed at a rapid pace. They should be short and to the point, and varied by moving from one to another before students become bored. (Examples of such drills are given in an Appendix.)

I would like to begin by saying something about my experience as a teacher of English to speakers of other languages, partly because I feel that a description of my own background may help to provide some understanding of the context within which my theories of language teaching developed, and partly also because I think it is informative-as well as a little discouraging-to realize how little we have learned about language teaching during the past thirty or forty years. We still cannot point to one or another method and say, with absolute certainty: This is the most effective way to teach a foreign language. Only two or three weeks ago, for instance, I received, from the Department of Education Research of the Gothenburg School of Education in Gothenburg, Sweden a 129-page report on the fifth part of a project undertaken in 1968 or 1969 to assess "three different methods of teaching grammatical structures in English as a

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foreign language." To quote from one of the front pages of the report:

> the three methods being compared are: the Implicit method, the Explicit-English method, and the Explicit-Swedish method. In all the methods the students have systematized drills; in Ee and Es the students have analysis and explanations as well. In Ee the explanations are given in the target language and in Es in the source language. In Es comparisons are also made with the corresponding grammatical structures in Swedish.
>
> The experiment took place in grade 8 of the comprehensive school. The specific grammatical structure taught is the passive voice. The experimental population consists of 12 school classes belonging to the advanced course and 12 classes representing the easier course in English. Within each course the classes were randomly assigned to teaching method.

The results of the experiment are summarized on page 122 of the report:

> In the advanced course the three teaching methods, Im/Ee/Es, proved to be equally effective; the F-ratios were so low as to make consideration of tendencies among the absolute figures meaningless. In the easier course the Explicit-Swedish method was significantly superior to the two others in a number of analyses. However, the method differences in favor of Es should be interpreted with the utmost care for various reasons: The progress score in (the easier course) was grossly unreliable, the progress in general was limited, the superiority of Es is mainly found in two part tests where test effects, rather than differential progress, explain the Es superiority.

In reading comments like these in the year 1971, I am reminded of a statement that appears in Charles C. Fries' book *Linguistics and Reading*, a statement that Fries made almost ten years ago after "a concentrated study of hundreds out of the thousands" of investigations into the nature of the reading process and of the materials and procedures for teaching reading. One "seeks in vain," says Fries, "for the cumulative continuity that has characterized all recognized sound scientific research. He struggles hard, without success, to find the strands of fundamental assumptions and accepted criteria of sound procedure running through a series of studies attacking any of the major problems of the teaching of reading."[1] It is especially ironic that this statement should have been made by Fries, since

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[1]Charles C. Fries, *Linguistics and Reading* (New York: Holt, Rinehart and Winston, 1962, 1963), p. 3.

Fries, as much as anyone, contributed to the very dogma that was being tested in the experiments of Gothenburg-the dogma that, in teaching English as a foreign language, "the grammar materials are not to be organized and set forth as rules and illustrations of these rules," but should instead be incorporated in sentences to be practiced and repeated until the structural patterns become so fixed that all expression in the new language will follow these channels without conscious choice."[2]

I must admit, in all fairness, that Fries did not rule out the use of explanations in the student's own language. In fact, in comparing the so-called "direct method" with his own "oral approach," Fries states that in the latter, "although the language of the pupil is avoided as much as possible, it is used when necessary to make sure that explanations are thoroughly understood. Generalizations concerning structure, or grammar, are a regular feature of the 'oral approach' although they are always intimately related to the oral practice of the language."[3] In the "direct method," on the other hand, the teacher is supposed to teach the target language without using the student's own language, without translating, and without introducing any formal grammar.

In the very first English-teaching job I had after graduating from college in 1938, a job in the preparatory school of Robert College in Istanbul, Turkey, I was required to use the "direct method," and can say from my own experience that it *is* possible to teach English even to 11- and 12-year-olds without using a word of their own language-but that doing so is a very time-consuming process. I became very proficient at

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[2]Charles C. Fries, *Teaching and Learning English as a Foreign Language* (Ann Arbor: The University of Michigan Press, 1945; 18th printing, 1964) p. 34.
[3]Fries, *Teaching and Learning English as a Foreign Language*, p. 7.

carrying all kinds of realia into the classroom so that I could point at objects without naming them in Turkish, and I also became very skilful at performing such actions as crowing like a rooster and going to sleep and waking up and getting dressed (in pantomine)-but I discovered that, even though dragging an elephant into one's classroom would undoubtedly make one's teaching more interesting and lively, one's students would still associate the English word *elephant* with their own name for the animal (e.g. *fil* in Turkish), instead of associating the English word directly with the animal itself, thus bypassing the Turkish translation. As a matter of fact, I learned that no matter how often I drank or poured out water or splashed water around the classroom, some students would still miss the English word *water* in quizzes-but no student ever forgot the English words *cowboy* and *gangster*, although I taught each of those words only once (in response to questions which my students asked-in Turkish-after seeing American films). I believe, though I cannot prove this, that the reasons for my remarkable success in teaching the English words *cowboy* and *gangster* included the fact that the students were especially interested at that particular time in the meanings of these words, and above all the fact that they had no equivalents for these words in their own language, whereas they did have a perfectly good equivalent for the English word *water*. Even very small children seem to feel the need for *names* for objects, persons, activities, and attributes which they perceive around them: such names seem to give them the means for "grasping" and hanging onto and talking about and categorizing their environment; but once they have learned labels for such items which other people recognize, they do not necessarily feel any particular need for new labels for the same items.

In any event, as soon as I was able to be more or less my own boss in my English teaching, I began to start using Turkish words in my definitions and explanations. I found the use of the students' own language especially valuable in enabling me to make sure that my students had understood my explanations, or had concentrated on the specific details that I wanted to call to their attention. It is too easy for some student to assume that the English verb *sleep* means 'snore' if his teacher is trying to put across the meaning of *to sleep* by play-acting and happens to include a couple of loud, hearty snores as part of his pantomime. On the other hand, the act of sleeping is probably universal enough so that the use of some form of the Turkish verb *uyumak* would probably not interfere seriously with the students' association of the English verb *sleep* with the action or state to which it refers. I did not dispense with all of my pantomiming, however; I had learned that I could make my lessons more interesting and certainly more lively by interjecting some acting and some humor, especially humor which involved poking fun at myself. I also continued to make use of realia which I carried into the classroom as needed.

But more and more I came to believe in the importance of making absolutely certain that my students understood fully the concepts that I was trying to teach them. I was perfectly willing to make use of any device, no matter how ludicrous, that would help me to drive home the point I was trying to make. Indeed, a drawing of a bald head with one hair sticking up from it, another drawing of a bald head with three or four hairs sticking up, and a third drawing of a head covered with lots of hair proved to be more effective in teaching the concepts of "singular" vs. "plural" vs. "collective" than the use of, say, one pencil as opposed to several pencils as opposed to grass or chalk. (The use of the same root

in all three examples-i.e., the root *hair*-also helps to focus the attention more directly on the *grammatical* contrasts.)

I agree with those who claim that, in the initial stages of learning a foreign language, it is more important for one to learn the items that signal grammatical meanings (such a "number" and "tense") than words which carry lexical meanings. By and large, the grammatical signals in a language-any language-tend to be obligatory: that is, they are commonly required by other elements in the sentences in which they occur, rather than by the ideas which the speaker is trying to express. The suffix *-ing* in the word *feeding* in the sentence *Mary is feeding the cats*, for example, is forced by the presence of some form of *to be* (i.e., the word *is*) immediately preceding it. Such obligatory signals can perhaps best be taught by means of *mechanical* drills which focus students' attention on the grammatical signals rather than on the meanings of the sentences in which they appear. For this reason I have never hesitated to use nonsense words like those that appear in Lewis Carroll's "Jabberwocky" as long as the important grammatical endings-and particularly the *regular* endings-remained clearly visible. As a matter of fact, in my own teaching I prefer to use the same nonsense words over and over again: the "roots" in the nonsense words in Carroll's "Jabberwocky" are often so tantalizing that they tend to distract from the important grammatical signals which students studying English for the first time should be primarily interested in. Sentences like *Mary is woggling the wumps* and *Mary has woggled the wumps* direct students' attention more immediately to the significant difference between the *-ing* ending in the first sentence, required by the preceding *is*, and the ending *-d* in the second sentence, required by the preceding *has*.

Even as long ago as 1946, several years before I first heard the term "linguistics," I suggested that the grammatical structure of a sentence formed a kind of "mold" into which the lexical items could be "poured" to convey the meaning which a speaker or writer intended.[4] At first I concentrated on such overt grammatical signals as plural endings and the *-ly* in adverbs, which were clearly visible and could easily be brought to my students' attention. But I soon realized that, as a native speaker, I also felt the presence of an important grammatical difference between words like *ball* and *tall*, a difference which was not at all obvious to a nonnative speaker: to my Turkish students, *ball* and *tall* looked very much alike. The grammatical difference between these two words lay, of course, in the fact that they belonged to different "parts of speech"-and that they filled different positions in my "sentence mold." It soon dawned upon me that parts-of-speech labels were merely labels for the different kinds of positions in my mold into which different kinds of words could fit.[5]

But how to make *ball* and *tall* LOOK like different kinds of words to my students? The traditional way of showing the difference would have been to label *tall* an "adjective," and *ball* a "noun." But teaching new labels at the same time that I taught new words would have involved teaching two new concepts simultaneously, a procedure that I have always considered

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[4]See, for example, page six in the Preface to Robert L. Allen, *Shortcuts to English: The CONTROLLED ENGLISH Course* (mimeographed; Robert College, Istanbul, Turkey, 1946.

[5]It must be obvious to any reader who has been exposed to the tenets of different schools of linguistics that as long ago as 1946 I was already beginning to develop a form of tagmemic grammar (although a form not fully accepted today by orthodox tagmemicists).

pedogogically unsound. It was for this reason, for example, that I did not use a phonetic alphabet in my own teaching: I could not believe that it was pedagogically sound to teach one new alphabet, and the pronunciation of words written in that alphabet, as a way of "helping" students to recognize and pronounce words written in regular English orthography. For the same reason, I have always opposed teaching opposites (such as *long* and *short*, or *big* and *small*) in the same lesson. When one member of a pair of opposites is taught before the other-even a very short time before the other-its meaning can serve as a king of "peg" in the memory on which to "hang" the other member of the pair when it is taught later on. Once a student has learned the meaning of *tall*, for example, it is easy to teach him the meaning of *short* as the opposite of *tall*. But when both *tall* and *short* are taught as new items together, the student may focus on the fact that they are opposites, and that between them the two words cover the semantic field involving both *tall*ness and *short*ness.[6] I myself was taught the Turkish words for "upstairs" and "downstairs" at the same time: I learned them both, and can pronounce them fairly well. I have no trouble in remembering the Turkish words for "upstairs" and "downstairs": the words are *aşağıda* and *yukarda*. The only trouble I have is in remembering which of the two words is used for "upstairs" and which for "downstairs."

[6] I have often thought that if small children were taught the word *right* (as in *right hand* and *right foot*) some time before they were ever taught the word *left*, they would be more likely not to confuse the two words even as adults. I know very few persons whom I would trust to turn in the proper direction while driving a car if someone in the car who was giving directions for reaching a certain place were to shout out suddenly, "Quick! Turn left here!" without at the same time pointing in the proper direction.

Unfortunately, if one were shouting instructions in Turkish to a night watchman who was trying to catch an intruder, it might make a big difference which word one used. (Admittedly, it makes it much more difficult to prepare language-teaching materials if one does not allow oneself to teach opposites in the same lesson. When I was preparing English materials for use with employees of the Caltex Pacific Oil Company in Sumatra in 1958, I had to map out several lessons at a time in order to be sure that one member of a pair of opposites was introduced before the other-and that the second was not forgotten and left out completely.)

But to return to the problem of trying to teach *ball* and *tall* as different kinds of words even though they look very much alike. I solved this particular problem with my 11- and 12-year-olds by using different colors for different parts of speech: nouns, for example, I would write on the board with yellow chalk, and adjectives I would write with blue chalk. Thus it became apparent (to my students) that there was an important difference between a word like *ball* and a word like *tall: ball* was a "yellow word," while *tall* was a "blue word." (At first I used the Turkish names for the colors, rather than the English names.) Above the blackboard in my classroom there was fixed a long timber which represented a typical sentence in English; the positions for nouns, adjectives, the verb, and different kinds of adverbs were painted the same colors as the colors I used for the different parts of speech in my teaching. Thus one could see at a glance the kinds of positions in which "blue words,"

for example, might fit.[7]

The readers that I used in my classes, once I was able to make my own selection, were Michael West's *New Method Readers*, published by Longmans, Green and Company. The concept that was supposedly "new" in the "new method" referred to in the title of the series was that of introducing vocabulary items on the basis of some word-frequency list. E.L. Thorndike's *Teacher's Word Book of 10,000 Words* had been published by Teacher's College, Columbia University, in 1921; Thorndike's *Teacher's Word Book of 20,000 Words* was published by Teachers College in 1931. The idea of building reading programs around lists of high-frequency words was a fairly new one in those days; it influenced the writing of "core vocabulary" or "basal" readers for English-speaking children as well as the writing of English-as-a-foreign language materials abroad. The vocabulary introduced in Michael West's Readers was carefully controlled, although unfortunately the grammatical constructions and sentence patterns were not.

As a matter of fact, Michael West went so far as to lay down specific rules for the introduction of new words in language-teaching materials: in his book *Learning to Read a Foreign Language*, for example, he states that *"new words should occur at regular intervals, not in a mass"*-and that *"each new word on its first appearance should occur at least three times in the paragraph and as often as possible in the rest of the lesson or*

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[7]A color scheme similar to the one I used in Turkey is described in some detail in Robert L. Allen, "GRAPHIC GRAMMAR: The Use of Colors in Teaching Structure," in Paul L. Garvin, ed. *Monograph Series on Languages and Linguistics*, No. 9 (Washington, D.C.: Georgetown University Press, 1958) pp. 109-133.

story."[8] West's Readers were undoubtedly quite effective in teaching vocabulary-but I have always felt that the number of times each word was repeated may not have been as effective in helping students to master the word as was the fact that each new word was printed in bold-face type in the margin of the Reader just opposite its first appearance. I have always had a hunch that the emphasis one finds placed on repetition and pattern practice in many American and British language texts may have concealed the potential effectiveness of "one-shot learning." Possibly because of the fact that I am at heart a frustrated actor, I have always leaned, in my own teaching, towards a dramatic and even humorous initial presentation of each new concept, while at the same time making certain as well as I could that my students thoroughly understood the new concept and were then given a chance to put it to use in sentences of their own making, so that I could compliment them on being right.

It is interesting to note, I think, that Thorndike, the educational psychologist at Teachers College who had so much influence on the preparation of reading materials, postulated *two* major laws of learning, not just one. These two "laws" were the Laws of Exercise and Effect. Of the two, the latter was more original with Thorndike, and became for him the central explanation of learning. Thorndike's Law of Exercise was basically, a "restatement of the old principle of frequency or repetition to explain the forming of an association."[9] His Law of Effect stated that "when a

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[8]Michael West, *Learning to Read a Foreign Language: An Experimental Study* (London: Longmans, Green and Co., 1926) p. 28.
[9]Geraldine M. Joncich, "Science: Touchstone for a New Age in Education," in Geraldine M. Joncich, ed., *Psychology and the Science of Education: Selected Writings of Edward L. Thorndike* (New York: Bureau of Publications, Teachers College Columbia University) p. 14.

modifiable connection between the situation and the response is made or is accompanied by a satisfying state of affairs, that connection's strength is increased; when made and accompanied or followed by an annoying state of affairs, its strength is decreased." Too much of the kind of pattern practice that one finds in ESOL materials or in audio-lingual materials is based, it seems to me, on Thorndike's Law of Exercise, while not enough is made of his Law of Effect.

Admittedly, drill and repetition are important for the *mastery* of a new language; I have always felt, however, that much more emphasis should be placed on the kind of teaching which helps students grasp the new structures they are to learn, by means of explanations in their own language if necessary, with immediate opportunity for them to *create* sentences of their own incorporating the new principles that they have learned. To distinguish between these two phases of language learning, I will refer to the first-that of thoroughly understanding the new principle or concept being taught in a given lesson-as *"Learning,"* and the second-that of practicing the new structure again and again until it has been overlearned-as *"Mastery."* I admit that both Learning and Mastery are important in learning a new language; I admit further that I myself have probably overemphasized Learning and have underemphasized Mastery. However, I feel that not enough is made in most language programs of the importance of the motivating value of *Creativity:* of all the students to whom I have taught English, those who have *used* the language most-and have learned it best-were those who got their practice from making up sentences of their own from the very beginning, in simple (and often jocular) conversations with their fellow students, out of the sheer pleasure of

manipulating the new language according to the "rules" they had already learned. Certainly this was the way in which I learned Turkish myself: I learned the grammar from a fairly conventional text, but I forced myself to use each new principle as I learned it in sentences of my own creation-and I must admit I enjoyed doing so since it was much like playing a game. I filled in the positions for words I did not know with the Turkish word *sey*, which means "thing" but which can be used as a kind of substitute for almost any noun or verb: to the janitor in my building, for example, I would issue such instructions as "Please sey the sey on that table to the sey over there," filling out my meanings with all kinds of gestures. I am sure that at first I made many grammatical mistakes, but I forced myself to speak at my usual speed and above all to make my sentences *sound* like Turkish sentences by always using Turkish sentence intonation. (I might add, parenthetically, that from the very beginning I was frequently complimented on how well I spoke Turkish.)

One of the chief criticisms I have of much programmed material and of many of the pattern practices to be found in the Michigan English language materials or in the kinds of materials that one commonly finds used in language laboratories, is that they often require a student to go on practicing a new pattern even after he has learned it and even mastered it, so that too often the student is bored. The situation is worse when the drills are of the kind that require the student to "make up sentences" by selecting different items from different columns in a "frame": it is possible to "make up" a surprisingly large number of "correct" sentences from the following frame by merely subsituting different items in the appropriate places in the original sentence-but it is also possible for

students to read off the "proper responses"-with so little involvement in what they are reading that they may even be thinking of something totally unrelated to English while "practicing" the drill:

My brother	has	a	red	pencil.[10]
My sister			blue	pen
My father			black	ruler
My friend			long	necktie
My teacher			large	scarf
			pretty	

In my own teaching, I would use diagrams like the following, rather than substitution frames:

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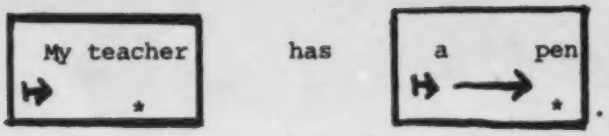
10 This kind of pattern practice can be even more frustrating if no explanation of the pattern is given before the drill, but if instead the student is supposed to figure out the grammatical principles involved by himself-or, worse yet, to practice the drill blindly, without asking himself (or anyone else) any questions he may have about the grammatical principles that are being "taught." When I went to Burma on a Fulbirght Grant in 1953, I tried to learn Burmese from a set of books (with accompanying tapes) entitled *Spoken Burmese*, by William S. Cornyn, which had been prepared for the United States Armed Forces Institute (copyright, 1945, by the Linguistic Society of America). Practically no grammatical explanations were given in the introductory lessons, although there were many "Useful Words and Phrases" to be memorized, and numerous "Hints on Pronunciation." I have never felt more frustrated in my whole life. It may be that the best way for young children and for adults of below-normal intelligence to learn a new language is by memorizing "useful words and phrases," but intelligent students inevitably want to know just what it is, for example, that makes one sentence a question in contrast to another sentence, which is a statement-and if they are not told right away (as I was not told when learning Burmese), they may jump to the wrong conclusion as to what is involved (as I did), with the result that they will produce incorrect sentences (as I did) while trying to practice transformations like the question transformation in the target language. If a teacher wants students who are intelligent enough to wonder why, he should respect their intelligence and tell them why, instead of playing a guessing game with them, in which they may make wrong guesses which may then interfere with their later mastery of the correct forms.



I would assume that my students already knew quite a few "star words"[11] like *teacher* and *brother*. I would then teach my students a few arrow words," that is, words that could fit in the position in my example sentence marked by an arrow; I would present these words in a list, with their translations in the target language. I would ask my students to make up their own sentences, choosing any "arrow words" and "star words" that they wanted to. At first the drill would be a purely mechanical one, with the emphasis on the grammatical pattern rather than on the meanings of the sentences. I would expect sentences like *My teacher has a red pencil* and *My teacher has long ruler*, although I might also get sentences like *My teacher has a thick necktie* or even *My teacher has a red blackboard*. Later, however, I would move from the mechanical drill into a meaningful drill, in which I would ask each student to point to, or to hold up, the object he was making his statements about, in order to show that he understood what he was saying.

The star under the word *teacher* suggests, of course, that *teacher* can be replaced by other "star words," such as *brother* and *friend*; the "barred arrow" under *my* suggests that *my*, in turn, can be replaced by *your* or *his* or *a* or *the*. And the rectangle around *My teacher* suggests the use of other "box words" or "box units," such as *John* and *Mrs. Smith*, and even-at a later stage-*a red pencil* (as in *A red pencil has red lead*). In still a later lesson, of course, I would show my students that the "box unit"

[11] I gave up the use of colors several years ago because of the difficulties involved in manipulating several different pieces of chalk in a rapid drill.

my teacher could be expanded to include an "arrow word" between *my* and *teacher*, so that they could, on their own, make up such sentences as *My English teacher has a red pencil.*

In such drills, needless to say, my students often used new words which they had learned, in sentences of their own devising, even before they ever saw (or heard) the same words in printed or recorded sentences. Admittedly, they would at times combine some words that would not normally be combined by native speakers of English, but at such times I would either move on quickly to the next sentence or else supply a suitable sentence myself, stopping to explain why the original sentence sounded unnatural to me.

In each of my drills, I would concentrate on a single sentence pattern or construction pattern. Admittedly, this kind of concentration on a single pattern can easily become rather boring, which probably explains why some writers of language-teaching materials try to inject interest by introducing readings dealing with different situations, in which there is often considerable variety in the kinds of sentences used. Such variety, if fairly well controlled, is excellent for supplementary reading material, but it is not really very helpful in "putting across" a new pattern. In my own teaching, I tried to maintain interest not through variety, but rather by keeping my drills *short* and *rapid*, shifting from one drill to another and then to still another before my students had time to become bored. Admittedly, most of my drills were *testing* drills-that is, they forced the student who was responding to make a choice between two or more alternatives. But whenever the student gave a wrong answer, I would correct him *immediately*, and move on to the next person-or even to the

next item in my drill, making a mental note, however, to come back to the wrongly answered item (preferably again with the same student).

Let me illustrate the kinds of rapid drills I used to use in my ESOL classes by describing a couple of them in some detail. (Other drills-including several different kinds of drills are described in the Appendix.[12])

(1) This first drill was one which I used in order to emphasize the importance of the indefinite article in English, as in *a glass* as opposed to *glass*. I found this drill especially useful in training my students to hear the extra little pulse or syllable that is often all one can hear of the indefinite article in my rapid speech. During the drill I would hold a glass tumbler in one hand and a piece of broken glass in the other, and then, while raising one or the other, would ask my students-as a group, at first, but later individually-the question "Is this a glass?" or "Is this glass?" The only answer I would expect would be either "Yes, it is" or "No, it isn't." (Later I might ask for the fuller answer "No, it isn't; it's (a) glass," instead of merely "No, it isn't.") I would practice with such a drill frequently, perhaps even as often as once every day, in the beginning-but as I have said, I would keep the drill *short:* after four or five minutes, I would shift to another drill, possibly another pronunciation (and hearing) drill like the one described below, a drill which at the same time directs attention to the use of the possessive suffix in English.

(2) For this drill, I would carry into class a large sheet of

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[12] All of these drills, with the realia and/or drawings needed for each, are described in greater detail in Robert L. Allen and Virginia F. Allen, *Graded English for Caltex Employees* (6 vols.; mimeographed; Rumbai, Pakanbaru, Sumatra, Indonsia, 1958) passim.

cardboard on which I had already drawn stick figures of two older ladies and of two young girls, each with a sloppy or grotesque hat of some sort on top of her head. (I have always made great use of stick figures in my teaching-the rougher the drawing, the better: I try to convince my students from the start that it is not important for them to be able to draw well in order to make drawings according to directions I may give.) Under the drawing of the first girl would appear the name "Miss Adam"; under the drawing of the second, "Miss Adams"; under the drawing of the first woman, "Mrs. Adam"; and under the drawing of the other woman, "Mrs. Adams."

My drill would consist of two parts, one involving recognition, and the other production. (Again, I would start out asking for choral responses, but would soon shift to responses from individual students.) The first part of the drill would consist of my pointing to one of the hats, and asking "Is this Miss Adam's (or Mrs. Adam's, or Miss Adams's or Mrs. Adams's) hat?" The second part of the drill would consist of my pointing to one of the hats and asking whose hat it was. Again, in the first part of the drill I would expect only short answers, such as "Yes, it is" or "No, it isn't," although later I might expect negative responses to be followed by statements indicating whose hat it was that I was pointing to.

As I have said, I usually introduced every drill as a drill requiring choral responses, but soon shifted to the use of questions directed towards individual students. I would indicate the student from whom I wanted a response by looking straight at him, instead of addressing him by name. This made it possible for my drills to move along much more rapidly, and

also made it possible for me to shift my attention rapidly from a student in the front of the room to one at the back of the room, or from a student on one side of the room to a student or students on the other side. I could do this without actually having to move around (although I usually did move around a little). I regularly discovered that at first, some students in my classes were not sure whether I was looking at them or at some student behind them, but in a very short time every student learned to know whether I was speaking directly to him or not. I have also found that students pay much better attention when they know that they will receive no warning that they are about to be asked a question other than by the teacher's looking at them, especially if the teacher is likely to look directly at someone who happens to be talking to someone else or to be looking out the window. All that is needed is two or three instances of an embarrassed silence while the teacher waits for a response from a student who does not realize that the teacher is looking at him for the students to catch on to the importance of keeping their attention riveted on the teacher at all times. When a teacher does not have to call on students by name, he can keep short drills like those described here moving along at a rapid tempo which leaves no time for the students to decide that they are bored. The shift from one drill to another in rapid succession adds to this kind of concentrated attention-and such drills provide students with the kind of situation they will face when they start to speak English on their own: the need to make split-second choices between two or more contrasting grammatical forms.

APPENDIX

For those ESOL teachers who may wish to try out in their own classrooms rapid drills like those I have described, I am listing here eight more such drills, as an appendix to my original presentation. It will be noted that these dirlls involve different kinds of problems faced by non-native speakers who are trying to learn English.

(1) One kind of drill which I have frequently used when teaching English pronunciation makes use of what I call "word frames." Such frames can be used both for training students to hear the different vowel sounds of English, and also for training them to produce the vowel sounds *in words*. One such word frame might be the following, which I would write on the blackboard:

d____n

I would then pronounce this word frame with one or another vowel sound in it, and would ask my students to indicate, by number, the vowel sound I had pronounced. This kind of drill could not be introduced, of course, until after I had taught my students at least two or three different vowel sounds, with numbers for those sounds-but I would teach a different number for each different vowel sound from the very first introduction of the first vowel sound in my first lesson.

The idea of using numbers for vowel sounds in a pronunciation key is one which I learned from Michael West: he uses a pronunciation key with numbers for the vowel sounds in his *New Method English Dictionary*, which was first published by Longmans, Green and Company in 1935. West uses two digits together to represent diphthongs,[1] as I do, but unfortunately,

[1] He uses the number '2' for the vowel sound in *head*, for example, and '1' for the vowel sound in *hit*-and '21' (to be read "two-one") for the diphthong in *hay*.

he based his analysis of vowel sounds on the old International Phonetic Alphabet, which used a colon following a symbol as a sign of length: the vowel sound in *ship*, for example, was represented in the IPA by *i*, while the vowel sound in the word *sheep* was represented by *i:*. West hit upon the idea of using doubling to indicate length in vowel sounds; thus, the number 1 represents the vowel sound in *ship* in his dictionary, while 11 (to be read "one-one") represents the vowel sound in *sheep*. (Unfortunately, this suggests that the only difference between the vowel sound in *ship* and that in *sheep* is one of length: I have heard Turkish students say things as "People sail on a sheep, {with a short -*ee*- sound}, but they get wool from a shee-eep {with a long -*ee*- sound}"!)

As long as I was using the *New Method Readers*, I used West's numbering system, but later revised it so that the numbers, in my opinion at least, more directly represented the facts of American English pronunciation.[2] But even after I had stopped using West's number key, I still subscribed most heartily to the idea of using numbers for vowel sounds when teaching English to non-native speakers. The teacher can use the names for the numbers in the students' own language, of course, and can allow the students to name the numbers in their own language. But by having a student indicate *by number* the vowel sound in an English word which the teacher

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[2] My own "number key" first appeared in a paper entitled "On the Use of Numbers in a Pronunciation Key," which appeared in Nos. 3 and 4 of the first volume of the English Language Series of the *NAFSA Studies and Papers*, published by the National Association of Foreign Student Advisors in April, 1958. My number key was also used as the basis for the pronunciation drills appearing in Robert L. Allen, Virginia French Allen, and Margaret Shute, *English Sounds and Their Spellings*, (Thomas Y. Crowell Company, 1966). The same pronunciation key has been used in materials produced at the American English University in Beirut, as well as in materials produced by the English Language Institute in the Department of General Linguistics at the University of Pittsburgh.

has pronounced, the teacher can prevent the student from responding with a vowel sound part-way between the vowel contrasts he is trying to teach: that is, he can force the student to take a stand as to whether the vowel sound in *ship* is "No. 1" or "No. 11" rather than something half-way between. I strongly believe in having students indicate their recognition of certain contrasts by responding in a different "modality," especially when they are drilling in a language laboratory. If a student cannot distinguish between *ship* and *sheep* to begin with, asking him merely to repeat the word spoken by the voice on the tape and then to listen to the repetition of the "correct" word by that voice is certainly no way of guaranteeing that the student will notice whether he himself had pronounced the "correct" word or not. Too often the voice on the tape says something like *ship;* the student "repeats" after the voice the word *sheep;* the voice then gives the "correct answer" *ship*-and the student nods his head in satisfaction, thinking that that is exactly what *he* said, too, since they both sound the same to him, anyway. When, however, the student is required to say either "1" or "11" after repeating the word itself, and the voice on the tape then says the word again but with a number different from the one the student gave, the student has a way of learning categorically that he was wrong.[3]

The use of numbers for vowel sounds has several advantages which only those who have conducted such drills truly recognize. Numbers make it

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3 See also my "Reassessment of the Role of the Language Laboratory," first published in June 1964 in No. 8 of the *NAFSA Studies and Papers, Selected Conference Papers of the NAFSA English Language Section, 1962,* and later reprinted in the *English Teaching Forum* (No. 3, Autumn 1966) by the United States Information Agency, and still later in the *Journal of English as a Second Language* (a publication of the American Language Institute of New York University). III: 1 (1968)

possible, for example, to correct the pronunciation of a student who is reading something aloud and mispronounces a word: all that is necessary is to give the student the correct pronunciation with the corresponding number, and to ask him to write the number down under the vowel in his script. One can be fairly certain that the student knows how to write the numeral "1" or the numeral "3"; one cannot be nearly so certain that the student knows how to draw (let alone hear) a schwa, or a small I. And with numbers, one can use a single word frame like "d___n" or drills that would take up several lines on a printed page. Long ago I learned the importance of keeping my eyes on my students as much as possible: a teacher of small boys is likely to find some of his students missing if he turns around and writes on the board for any length of time. In a drill like this one, however, all that is necessary is for the teacher to write "d___n" on the blackboard, and then to pronounce words like *don, dun, dean, din,* and *den,* asking his students to indicate by number the vowel sound in each word he says. A skillful teacher will also find it possible, when continuing this drill with individual students-that is, when asking one student at a time to identify the vowel sounds in several different words-to tailor the drilling of any one student to that students' particular pronunciation problems.

The teacher can easily build this drill up into a more and more complicated pronunciation drill by adding one letter at a time to the word frame on the blackboard, continuing the drill briefly for each stage of the build-up (but spending more time on those stages involving consonant clusters that his students have difficulty pronouncing):

d__n
d__nk
dr__nk
dr__nks

Many of the "words" represented by these word frames are, of course, nonsense words, but I see nothing wrong in drilling with nonsense words when the focus of attention is on pronunciation rather than on vocabulary, as long as none of the nonsense words practiced involve phoneme combinations that cannot occur in English. After all, DROONKS may well prove to be a popular breakfast cereal by 1980!

(2) For the next kind of drill, I would again use a word frame like "b__n" or "t__k," but this time I would give the numbers of the vowel sounds myself, and would ask my students (as a group and/or individually) to pronounce the word frame for me with the indicated vowel sound in it. Again, I would gradually build such a word up into one with more and more difficult consonant clusters in it by adding one letter at a time to the word frame on the board.

b__n	t__p
b__nd	t__ps
b__nds	tr__ps
bl__nds	str__ps

(3) One of the important principles underlying the English pronunciation of words of more than one syllable is that of the so-called reduction of vowel sounds in unaccented syllables, which commonly results in the pronunciation of a schwa sound in such syllables, regardless of the spelling. Thus, although *Jordan, Borden, and Gordon* are written with three different letters in their final syllables, those syllables are not pronounced like *Dan, den, and don,* as their spelling might suggest, but are instead all pronounced with the schwa sound. Similarly, the *e* in *panel*-but the *a* in *Chanel* (the name of the perfume)-are pronounced with the schwa sound by English speakers, even though both words end in exactly the same four letters.

How can the teacher of English to speakers of other languages teach his students to reduce such unaccented word sounds to the schwa sound, orally-that is, without writing the words that he wants pronounced in some kind of phonemic transcription which would immediately show his students those vowels that were to be pronounced as schwa? If the words were presented to the students in some kind of phonemic transcription (as they are in many TESOL materials), the teacher could not be sure that his students had grasped the reduction principle: they might instead merely be pronouncing the schwa sound in response to seeing the schwa symbol. The only method that I have been able to devise for teaching the reduction principle orally is by means of a two-syllable word frame such as "__d__n," which I would pronounce with a "full" vowel sound in the syllable I accented and a schwa sound in the other. I would then ask my students to state the number of the vowel sound I had pronounced in the accented syllable, and indicate the syllable ("first" or "second") in which that sound occurred. (Their response to my pronounciation of *Eden*, for example, might be "Number 11 in the first syllable," while their response to my pronunciation of *a dean* might be "Number 11, in the second syllable."[4]) I would not ask my students to identify the schwa sound in the unaccented syllables-but when, in turn, I asked *them* to pronounce my word frames, I expect them to pronounce the other syllable in each case with no accent and with the schwa sound. Thus the word frame "h__l__n"

[4]The numbers I am using here are those used by Michael West in his pronunciation key. I am using them in order not to confuse the readers, since I have already discussed them. Actually, I would prefer to use my own number system, as presented in *English Sounds and Their Spellings*, referred to above.

pronounced "with the ll sound in the first syllable" would sound something like *healin';* pronounced "with the ll sound in the second syllable," it would sound like the girl's name *Helene* (accented on the second syllable and with a schwa sound in the first.

(4) One of the most unusual features of the English course I taught at Robert College was the introduction of verb forms only after the students had learned to use all the auxiliaries and modals. I knew that in some languages the same verb form is used for both "actions going on at the moment of speaking" and for "habitual or repeated actions," and I feared that my own students might use the "simple present" or the "present progressive" for *both* ongoing actions and habitual actions in English depending upon which one they had learned first, since no matter how hard a teacher tries, he cannot stop his bright students from drawing analogies between the target language and their own and-in their desire to create sentences of their own in the new language-misusing the very first forms they learn if these forms are used for more than one function in their own language. And indeed, this was exactly the situation I found with Turkish students who had had a little English before coming to Robert College: I could tell in a moment or two whether they had been taught by tutors who used Michael West's *New Method Readers* or by tutors who used Lawrence Faucett's *Oxford English Course* (published by the Oxford University Press), since those who had started out with one series would commonly say things like "I am cleaning the blackboard now" and "I am cleaning the blackboard every day," while those who had started out with the other series would tend to say "I clean the blackboard now" and "I clean the blackboard every day." So, instead of introducing the forms of

verbs in my own classes, I first taught my students to use the auxiliaries in response to questions which I asked.

After I had taught my students several time expressions and the personal pronouns, in addition to response signals like *Yes* and *No*-I would ask them questions like "Did you go to the cinema last night?" expecting them to understand such a question since the word *cinema* is used in Turkish as well as in English. (But I would not expect them to know-or even notice-the verb *go*.) I would expect my students to be able to figure out the meaning of my question and to be able to answer with either "Yes, I did" or "No, I didn't," using the same auxiliary in their answer that I had used in my question.[5] By including time expressions like *last night* in questions beginning with *did* or *was* or *were*, the teacher can help the student to develop a feeling for the time orientation signaled by the auxiliary. Many an English-speaking child, I am sure, has learned to associate the "meaning" of *will* with the future time expressed by *next week* by hearing one of his parents ask the other

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[5]I have always been surprised that more use has not been made in teaching English to non-native speakers of the possibility of replying with short answers involving only *yes* and *no*, the personal pronouns, and the auxiliaries (with and without *-n't*). Two or three people can engage in quite a conversation (and gain quite a bit of practice in the use of simple statements and questions) even if only one of them actually uses verb forms. (It is necessary, however, for all the speakers to know the formula *I don't know* as a possible response for use when a speaker does not know the correct answer.) For example:

TEACHER (to Student A): Did you go the cinema last night?
STUDENT A: Yes, I did.
TEACHER (speaking to Student A, but pointing to Student B): Did he or she)?
STUDENT A: I don't know.
TEACHER: Well, ask him.
STUDENT A (to Student B): Did you?
STUDENT B: No, I didn't, but I will tonight.
STUDENT A (to the teacher): He didn't, but he will tonight.

a question like the following at the supper table: "Will the c-i-r-c-u-s be in town next week?"[6]

After my students had learned most of the auxiliaries, I began to introduce the verbs-but only the forms of verbs that occur *after* auxiliaries. (By sticking to negative sentences, I was also able to include sentences with *don't, doesn't* and *didn't*.) The important concept I wanted my students to learn at this stage was the fact that there are three different non-finite forms for each verb, and that the choice of form is determined by the preceding auxiliary. The following VERB KEY shows the forms of *live* and *eat* that are used after one or another of the auxiliaries:[7]

THE VERB KEY

			The 'Present' Forms		
The Base Form	The N Form	The ING Form	The NO-S Form	The S Form	The Past Form
do (don't)	have(n't)	be	.....every day, *etc.*		...yesterday
does(n't)	has(n't)	am (not)	.....once a week, *etc.*		...last night
did(n't)	had(n't)	are(n't)	..always, often, *etc.*		...last week
will (won't)		is(n't)			...an hour ago
would(n't)		were(n't)	I, we	he	...a week ago
shall, should		was(n't)	you	she	*etc.*
can, could		been	they	it	
may, might					I, we, you, he,
must					she, it, they
↓	↓	↓	↓	↓	↓
live	lived	living	live	lives	lived
eat	eaten	eating	eat	eats	ate

Since the verb form to be selected in such contexts is obligatory in each case, practice in the selection of the right verb form is probably best taught by means of a mechanical drill. I would start out a sentence by using a personal pronoun or somebody's name, and then add one or another of the auxiliaries-and ask my students to respond by adding the correct

[6]For a more detailed description of the functions of auxiliaries in the English verb system, see my book *The Verb System of Present-Day American English* (The Hague: Mouton & Co., 1966).

[7]The three non-finite forms of each verb appear in the left half of the Verb Key.

form of the verb we were drilling with. For example: "Mary hasn't__" (STUDENT:) "___eaten." (Frequently I also inserted a time-expression before the subject as in "Last night Mary could__" "___eat." Later I would even introduce an object like *candy* or a place phrase like *in Istanbul*, for the students to add after the correct forms of *eat* and *live:* "Last year they didn't___" "__live in Istanbul.")

Once my students had learned to add non-finite forms after auxiliaries provided by me, I would teach them that the auxiliaries *do*, *does*, and *did* regularly combine with an immediately following verb form to produce the remaining three of the six forms that every English verb has: the 'No-S Form,' the 'S Form,' and the 'Past Form.' In other words,

do + live = live	do + eat = eat
does + live = lives	does + eat = eats
did + live = lived	did + eat = ate

(These last three of the six forms of *live* and of the six forms of *eat* appear in the right half of the Verb Key.)

To drill the students in the use of these forms, I would merely start my sentences with some time expression followed by, or preceded by, some personal pronoun or person's name, as suggested by the headings in the Verb Key. For example: "Every day he___" "___eats candy." Again, I would expect my students to respond with the proper form of the verb. This kind of drill could easily lead into another drill, in which, after writing a sentence like *John eats yogurt every night* on the blackboard, I would have my students change the sentence according to different time expressions that I would provide, always repeating my time expression in the proper position in their own sentences. For example:

TEACHER: Tomorrow night
STUDENT: John will eat yogurt tomorrow night.[8]

(5) Another kind of drill which I used with my students at Robert College was one involving the adding of tag questions after both affirmative and negative statements uttered by me. For example, I would say something like *Mary is woggling the wumps*, to which all the students-or an individual student-would be expected to add the tag question *isn't she?*; or again, *John and Mary didn't woggle the wumps yesterday*, to which I would expect the students to add the tag question *did they?* This kind of drill was especially helpful in training my students to hear (and imitate) the difference between *there are* and *they are:* compare, for example, the following two sentences -

They are woggling the wumps (aren't they?)
There are woggles in the wumps (aren't there?)

(6) One kind of drill which I have frequently used with foreign students of Teachers College in order to prepare them for dealing with sales clerks in New York City stores is a drill involving shifts in primary stress from one word in the same sentence, in reaction to "misunderstanding" on the part of the sales clerk. For example, I would place on the table in front of me a small bottle of aspirin, a big can of aspirin, and a big bottle of something else such as mouth wash-as well as a big bottle of aspirin. Then I would have some student pretend that I was a clerk in a drugstore and that he wanted me to give a big bottle of aspirin. When first

[8] In 1963 I recorded a large number of drills of just this kind for use in the language laboratory at Teachers College, Columbia University; I also wrote up explanations and instructions to accompany the drills in a manuscript co-authored by Virginia F. Allen entitled *English Auxiliaries and Verb Forms*, which has unfortunately never been published.

asking for the aspirin, of course, he was supposed to stress *big, bottle* and *aspirin*. But when I then offered him the small bottle of aspirin, or the big can of aspirin, or the big bottle of mouthwash, he was supposed to respond with the sentence "No, I want a big bottle of aspirin," stressing in every instance the word that indicated the one detail I had "misheard."

(7) Another kind of drill involving contrastive stress, a drill which at the same time shows how one can gradually expand a noun construction by adding more and more modifiers while at the same time maintaining the fast-paced rhythm of a rapid drill, is one requiring glasses (preferably made of plastic) and cups, both big ones and small ones, red ones and yellow ones, together with plastic forks of different colors. The teacher can start by holding up one plastic glass and ask, "What's this?" When some student replies, "It's a glass," the teacher can pick up another glass of the same size and a different color, or another glass of the same color and a different size, and again ask, "What's this?" This time the student would have to reply, "It's a little glass," or "It's a red glass." By repeatedly holding up or pointing to one item and then another (while making sure that each item differs from the preceding one in only one feature), a teacher can gradually lead his student(s) into expanding a simple noun construction like *a glass* into a noun construction as complex as *a big red cup with a yellow spoon in it.*

(8) The last kind of drill which I am going to describe is surprisingly effective in teaching students to *hear*, and to *understand the significance of*, stressed words in English questions. For one such drill the teacher might draw stick figures on the blackboard representing "Mr. Jones" in the act of pulling a cart while he is at the same time pushing a wagon being

pulled by "Mrs. Jones" and "Mr. Smith" together. (Both objects and both persons should be labeled, to make the drill easier for the students.) The teacher would then explain the four different meanings of the four questions "Is *Mr.* Jones pulling the wagon?" "Is Mr. *Jones* pulling the wagon?", "Is Mr. Jones *pulling* the wagon?", and "Is Mr. Jones pulling the *wagon?*" The appropriate reply to the first question, of course, is "No, *he* isn't'; *Mrs.* Jones is"; the appropriate reply to the second question is "No, *he* isn't; Mr. *Smith* is"; the appropriate reply to the third question is "No, he isn't'; he's *pushing* the wagon; and the appropriate reply to the fourth question is "No, he isn't; he's pulling the *cart.*" Most TESOL materials, I have found, do not do nearly enough to teach students to recognize-and to understand the meanings signaled by-contrastive stresses in English sentences. And yet they are among the most important signaling devices in connected discourse: by stressing certain words in his sentences, a professor lecturing to a college class frequently implies, even while stating that so-and-so did such-and-such, that someone else did *not* do the same thing (or something else). I know from my own experience that a short drill like the last one I have just described, used with a class of advanced students for only a few minutes at the beginning of each class session, can often bring about noticeable improvement in their ability to understand lectures delivered in their college courses.

SIMPLE CLASSROOM TECHNIQUES FOR TEACHING PRONUNCIATION

Betty Wallace Robinett

In teaching pronunciation it is seldom sufficient for the student simply to imitate the teacher: the majority of students need more direct help. One helpful device is the simple face diagram in which the various "organs of speech" are shown:

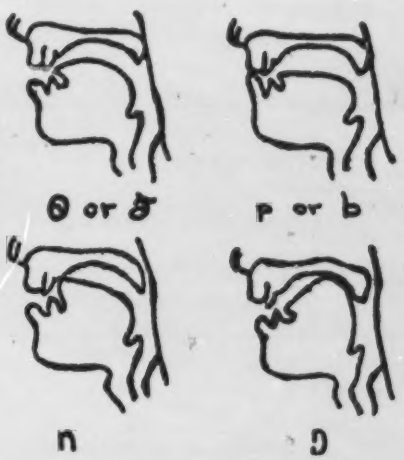

FIGURE 1. Sample Face Diagram

FACE DIAGRAMS

English sounds which can be shown clearly by the use of such diagrams are /θ,ð/ with the tongue between the teeth; /p,b,m/ with the lips completely closed,/t,d/ with the tongue on the tooth ridge; the contrast between /n/ with the tongue on the tooth ridge and /ŋ/ with the tongue against the velum; and the contrast between the "clear" l of *leave* and the "dark" l of *veal*. Even other articulatory movements such as the thrusting outward of the lips in the pronunciation of /s/ in *shoe* or the jaw movement in the /w/ of *wall* can be shown on these so-called "static" diagrams. Movable face diagrams have been devised by ingenious teachers to show the difference in tongue position between sounds which are frequently confused, such as the /n/ and /ŋ/ sounds.

The points of articulation for the various vowel sounds are less easily taught than those for the consonant sounds because in producing vowel sounds the tongue moves freely without contact within the mouth cavity. If, however, we superimpose a chart of the vowel sounds on a static or face diagram, the student will have a clearer understanding of the relationship between the tongue position and the resulting sound. Here contrast produces effective results. If we are teaching the contrast in *leave* and *live*, for example, we can show through the use of the face diagram that the vowel sound of *leave* is produced with the front of the tongue in a higher and more forward position than the vowel sound of *live*-the important point being not the exact position

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of the tongue but a difference in height of the tongue.

Flexibility exercises are very desirable to help the student become adept at changes in position of the tongue. General exercises for attaining this flexibility of articulation can be made with the sounds /iy/, /a/, and /uw/. These sounds can be repeated several times in sequence to enable the students to become aware of the movement of his tongue. Then, when he attempts to pronounce such sounds as /iy/ and /i/, in which the tongue movement is less discernible, he will be better able to notice this movement.

Some students have greater difficulty than others in controlling tongue movement. These students often have a greater problem in producing the vowel sound in *live*. It helps these students to use the so-called "bracketing" exercise.[1] That is, the two sounds nearest to the "difficult" one are pronounced in contrast several times: /iy-ey, iy-ey, iy-ey/. Then the

FIGURE 2. Vowel Grid Superimposed on a Face Diagram

tongue is moved to a position approximately midway between these two sounds: /iy-i-ey/.

After the approximate positions of the various vowel sounds have been pointed out by the use of the vowel chart superimposed on the face diagram, the chart itself can be used alone each time a new sound is introduced without the necessity of including a careful drawing of the face. When the students see the chart, they will associate the various vowels with the actual tongue position in the mouth.

MINIMAL PAIRS

Pictures of objects typifying the common contrasts such as *pen* and *pan* or *sheep* and *ship* are especially helpful as visual aids with younger students. With students of any age, the use of minimally different words, "minimal pairs," has been found very effective in teaching the recognition and production of pronunciation elements. Such words can be arranged in lists on the blackboard, and a variety of exercises can be developed with these lists as a basis.

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[1]Kenneth L. Pike, *Phonemics* (Ann Arbor: University of Michigan Press, 1947), p. 16.

Using such a contrastive set of words as *sin-thin, sick-thick, sink-think,* the following types of exercises could be used:

a) The teacher pronounces the words in each list and the students repeat them in unison.

b) Individual students are asked to pronounce all the words in one list. If the student encounters difficulty in producing an acceptable production of the sound, the teacher can then give an articulatory description of the sound, using diagrams or charts, bracketing or flexibility exercises in order to help the student attain a more accurate pronunciation.

c) The teacher pronounces pairs of words in contrast, e.g., *sin-thin,* and the students repeat in unison. The falling intonation is used on both words so that the only difference in sound will be that of the sound under practice.

d) The teacher pronounces a word from either list and individual students tell which list it is from.

e) Individual students are asked to pronounce pairs of words in contrast.

f) Individual students are asked to pronounce a word from either list and the teacher tells which list it is from.

g) Individual students are asked to pronounce a word from either list and *another student* tells which list it is from. This student, in turn, pronounces a word and another student tells which list it is from.[2]

As variations on these exercises, the students can be asked to write on a piece of paper the number of the list in which the word appears or the phonemic symbol of the sound under practice.

This same type of minimally contrastive utterance can be extended to include an entire sentence. Again it is essential that the same intonation be used on both sentences. For example, the /ə/ and /a/ contrast could be practiced in the following minimally different sentences:

The *cut* was/long. The *cot* was/long.

MORE ON VOWELS

The techniques described above are usually built into the materials. Now I would like to go on to some specific techniques which are not usually found in published texts.[3]

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[2]B.J. Wallace, *The Pronunciation of American English for Teachers of English as a Second Language* (rev.ed./ Ann Arbor: George Wahr Publishing Company, 1957).

[3]Betty Wallace Robinett, *A Workbook in Phonetics and Phonemics of American English.* Unpublished manuscript.

First, let us consider the vowel sounds.
In teaching the /æ/ sound, emphasis should be placed on the spread position of the lips. This can be achieved by the simple admonition to smile when pronouncing this sound.

The /ə/ sound can be described as that which one makes when he is suddenly hit in the stomach, but it must be made without rounding the lips. This sound can then be contrasted with the /a/ sound by having the students watch the jaw positon. The first sound is made with the jaw almost closed and the second with the jaw quite low.

The upward movement of the jaw in the pronounciation of the /ey/ and /ow/ sounds, emphasizing the diphthongal quality of these sounds, should be called to the attention of the students.

The contrasts between the /iy/ and the /i/ sounds and between the /uw/ and /u/ sounds can be made clearer by the mention of muscular tension. A kinesthetic correlation between clenching the fists when pronouncing the tense sounds and opening and relaxing the hand when pronouncing the lax sounds has been found helpful.

MORE ON CONSONANTS

In teaching specific consonant sounds, one humorous device which I have used-if I am teaching a group with whom I am using a phonemic alphabet-is to make the /θ/ symbol serve as a memory clue. I enlarge the symbol to represent an open mouth with the crossbar on the symbol acting as the tongue protruding between the teeth.

In teaching the English /r/ sound, presentation of the sound in a certain sequence is important. Here a knowledge of phonetics will help the teacher select the more effective sequence even though this presentation is not built into the materials. The student should first pronunce /a/ and then raise the tip of the tongue slightly being sure that he does not touch the roof of the mouth. If he can do this satisfactorily, he should then be able to practice many words in which the sound appears in post-vocalic position: *car, far, near, door, clear, wear.*

The next step is to be able to produce /r/ before a vowel sound in the word *road* or *read*. Ask the student to pronounce /a/ plus /r/ again lengthening the /r/ and following it with /ow/ (thus rounding the lips): /a rrrr ow/. Repeat this exercise several times to be sure that the student is not touching the roof of the mouth with his tongue. Then omit the vowel sound before the /r/:/row/.

Lip rounding is an essential part of the pronunciation of the /r/ before vowels and must be emphasized and practiced. Words in which the /r/ appears before rounded vowels should be practiced first. After this, the student is ready to try such words as *read, write, ran, run* in which the vowel sounds themselves are not rounded but the /r/ must be.

The "match trick" is a device which can be used to enable a student to observe whether or not he is producing an aspirated /p/, /t/, or /k/

sound. The student holds a lighted match in front of his mouth and attempts to blow it out as he pronounces a word like *pie*. A piece of paper, not too thick, can be substituted for the lighted match where fire laws prohibit such experimentation-or where nonsmokers do not have matches readily at hand.

The difference between the /s/ and /z/ sounds can be illustrated by comparing them to various hissing and buzzing sounds. The sound which a snake makes, the steam coming from a teakettle, air coming from a tire, illustrate the /s/ sound. The /z/ sound can be made in imitation of a mosquito, an airplane motor, or a power saw.

The pencil trick is helpful in distinguishing between the /n/ and /ŋ/ sounds. The student places a pencil crossways in his mouth and pronounces the words *thin* and *thing*. If he pronounces the /ŋ/ sound accurately, his tongue will touch the pencil for both the /θ/ and the /n/. If he pronounces the /n/ sound accurately, his tongue will touch the pencil for the /θ/ sound but not for the /ŋ/.

CONSONANT CLUSTERS

Once the individual consonant sounds have been mastered, the problem remains of learning to pronounce these consonants in combinations or clusters. The student may have learned to pronounce the word *wash* with an accurate production of the final consonant sound, but when he needs to use the form *washed*, he encounters a cluster of consonants which may be impossible for him to produce at first trial. We can first ask the student to say *wash two cups* in which the difficult consonant sequence occurs between two words. Then we can change the phrase to *washed a cup* in which the sounds are more closely combined, at the same time pointing out how they can be separated by the following vowel sound: *wash-ta-cup*. This is sometimes referred to as phonetic syllabication. Once the student has learned such phrases as *washed it, looked at it, changed it,* it will be easier for him to produce these sequences before other consonants as in *cashed them, looked for them, changed them.*

Another type of sequential exercise involving consonant clusters is the use of series of words such as *were, word,* and *world.* Beginning with a single final consonant, the student must add one or more consonants to pronounce the other words.

Minimally distinctive sentences containing consonant clusters are also useful. Practice on such pairs of sentences as *they talk about it, they talked about it* or *they learn about it, they learned about it* can be used both for recognition and for production.

STRESS, RHYTHM, AND INTONATION

Now for some ways of teaching word stress. When students need practice in stressing the right syllable of a word, such familiar words as *table, pronounce, alphabet, important, understand* can be set up as models. Other words are then pronounced, and the student is asked to list them under the proper model.

Many students have difficulty in changing sentence stress when the situation demands it. Using the sentence, *The woman received many letters yesterday*, varied word stress can be elicited through the use of questions. The teacher asks, "What did the woman receive yesterday?" The student answers first, "Letters," and then pronounces the entire sentence with stress only on the word *letters*. Questions with *who* or *when* can be used in the same manner.

The reverse pyramid type of exercise is effective for the teaching of sentence rhythm. English speakers tend to produce stresses at somewhat regularly spaced intervals, thereby necessitating relatively equal amounts of time between the stressed syllables. By starting with a short sentence containing perhaps just two stresses, the sentence can be built up in a reverse pyramid to a relatively long sentence still containing only two stresses but repeated with just about the same amount of time.

The boy's in the house.
The boy's in the old house.
The little boy's in the old house.
The little boy's not in the old house.

It must always be remembered that this is an unnatural type of sequence (we would normally give contrastive stress to the two sentences: the boy's in the house, the boy's in the *old* house, and before the practice period ends, each of the sentences should be put into a natural context. This type of exercise is what Clifford Prator would term manipulative-as so many pronunciation drills necessarily are, in the earlier stages of language learning-but the sentences from a manipulative drill can then be placed in communicative contexts once the purely articulatory difficulties have been overcome.

For practicing intonation, the most successful technique seems to be imitation or mimicry. The use of gestures also seems to give the student a feeling for change in pitch. Showing the direction of the pitch change by raising or lowering the hand seems to help students. I have even had students who used the kinesthetic approach here, lifting a shoulder or raising an eyebrow in imitation of the pitch level.

The falling intonation is sometimes difficult to obtain from students under certain circumstances where the situation demands it. It has been found helpful to begin with the final word in the utterance and to move backward. For example, in the sentence *Do you want coffee or tea?* the student can first be asked to say *tea* using the falling intonation as if it were an isolated word; then he is asked to say *or tea, coffee or tea, want coffee or tea*, and so on, until the entire sentence has been completed by this backward buildup sort of exercise.

Obviously many of the things that I have been discussing are exaggerated, unnatural kinds of activities which are drills of the type we must use in any skill building process. What has to be remembered is that pronunciation is only one part of this system we call language and must be integrated with the structure and lexicon at every point along the way, in order to produce a speaker who can really be said to have mastered the language.

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EFFECTIVE USE OF VISUAL AIDS IN THE ESOL CLASSROOM

Carol J. Kreidler

Simple, visual aids are one tool available to teachers to add reality, clarity, and variety to the drill which is necessary for students at the earlier stages of language learning. Aids which are used for drill should be unambiguous, clear and not cluttered with non-essential details, and culturally recognizable. In addition, the teacher must be aware of differences in the interpretation of color and shape, and the direction of eye movement in other cultures. The advantages of visual aids in helping to create a situation outside the classroom walls, in giving reality to what is said, in introducing unfamiliar cultural aspects, and of changing situations rapidly in oral drill are discussed. The use of pictures, drawings, gestures, and other realia in a variety of types of drills is illustrated.

A few years ago when I was writing a paper on the use of pictures for drilling, it was easy to get quotes in current literature to support the idea that language is habit, and manipulative drill is a necessity. There were also pleas for treating language practice as communication-for going beyond pattern drill toward normal conversation and real communication. Then a device like pictures, which would add spice to classroom drill, was most welcome.

Today there is disagreement among theorists as to whether language use is a skill which is habitual or an ability which is mainly creative. Those of us who have followed, in general, the audio-lingual method have had success with our students; our students have had the opportunity to create or generate sentences in response to various situations we present to them. Of course, good teachers following the grammar-translation or the direct methods were also successful. It is important to use those techniques which will get good results and which enable the students to practice language in a variety of realistic, natural contexts.

I would like to quote two principles and a statement from the Instructor Guide of the Defense Language Institute materials to set the tone for our discussion of visual aids: "You must have a very active class. The students should do 80% of the talking...Drill is a must. Drill until the students speak fluently." "Every type of sentence construction should be introduced to the student in SPOKEN ENGLISH with a minimum of explanation. The students are then drilled in a STIMULUS-RESPONSE situation in which the instructor gives the STIMULUS and the students an immediate RESPONSE. In order to keep student motivation at a high level, the drills should be varied until students master the sound and intonation structures." And I might add, the grammatical features as well.

It is my contention that one way to provide realistic, varied, contextual, stimulus-response drill in a language class is through the use of visual aids. The aids I will discuss and in some part demonstrate are the simple visual aids: the teacher himself, the blackboard--both most valuable aids--and pictures.

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Some Considerations in Planning Visual Aids

Since pictures are the largest segment of the area of visual aids, most of what I would like to say applies mainly to pictures. This does not mean that these considerations are not applicable in some measure to other visual aids.

First, check for ambiguity. Just as we choose realistic, conversational forms of language for our students to speak, we should choose realistic, unambiguous pictures for our students to see. Let me give you examples of realistic conversation. In the classroom situation the answer to What's this? cannot be This is a _____. It is either That's a _____. or It's a _____. And we never illustrate or practice continuous action by performing an action, completing it, and, then saying the sentence in the present continuous form. For example, we close the door asking What am I doing? and when it is closed, we expect the student to answer You are closing the door.

Now let me give you some examples of ambiguous illustrations. An accident between a car and a truck is not a clear illustration of a car accident. It is better called simply an accident. If one wanted to illustrate a car accident, either two cars or perhaps a car and tree could be pictured. If one is illustrating adjectives, one effective way to illustrate them is in opposite pairs. In this case two sames should be used, with only the feature you are emphasizing being different. I mean that sames should really be the same. Two books can be used to illustrate "old" and "new"; however, the differing feature should be the "oldness" of one. This does not mean we should pick a feature which we consider marks an ancient book, such as a clasp closing; but rather show one book as dog-eared and the other as never opened. A student could look at the clasp closing of our "old" book and think, "Old means that something holds the book closed." A prominent series of texts for high schools has two illustrations for an action supposedly happening in past time, and they are used for the first presentation of the regular past tense. In one a girl is standing in front of a sink which contains hot sudsy water. In one hand she holds a dripping bowl, the other hand is in the water. The caption under the picture is "Last night Alice washed the dishes for her mother." The next illustration is a man in painter's overalls with a paintbrush in hand over an open bucket which has been set on a newspaper. Surrounding him are a table, chair, and desk with gleam lines extending from them. The caption is, "Mr. Green painted yesterday." Did that poor painter stand there all night in overalls with an open bucket of paint holding his paintbrush, or had he "just painted"? Since no contextual clue for time has been supplied in these illustrations, there is the possibility of confusion in the minds of the students.

Second, don't clutter the pictures with nonessential details. A picture with too many details looks like a mass of color or lines to a student, and he will have trouble deciding just what it is that the teacher wants him to see. If the idea behind the picture is to provide the context for language use, extraneous, nonrelevant material must be omitted and only the bare necessities included.

Third, be sure the picture is culturally recognizable. This point is one which is probably more pertinent for those working in specific areas overseas; however, if you are developing a picture file for supplementary work in your classes, it is a consideration. A church in our country is recognizable by a cross, and often a spire. In other countries this may not be the symbol for the equivalent of "church." It may be that the crescent and star, or star of David, must substitute for the cross and another for the spire. When I was lecturing on visual aids to a group of Foreign Service wives, I showed them a magazine picture of fruit used for fruit salad. This was an exotic fruit salad. There was a pineapple, a banana, and a rather large pear-shaped fruit that was orangy in color. I always asked what they called that fruit and usually got half the class to say "mango" and half to say "papaya." The point is not who was right and who was wrong, but rather the fruit was confusing to the majority of the class because it was not a culturally known fruit. And think of the difficulty Eskimos who live above the Arctic Circle and never see these fruits, unless in cans, would have with such a picture. There is no doubt that the students must, at some point, learn culturally different items, but too many cannot be introduced too soon, none will be mastered.

Lastly, be aware of differences in the interpretation of color, shape, and the direction of eye-movement. We assume that the color of mourning is black; in Viet Nam it is white. In China, the color of mourning is white, and red is worn for marriage. In 1960, it is told, when the UN forces entered the Congo with blue and white helmets, they were thought to be in support of the political party whose party colors were blue and white. When doing your own pictures, remember to keep things in their proper perspective. In Ghana, flies shown as huge menaces on health posters were guessed by the local population to be cocoa trees. Colors and shapes can never be taken for granted, nor can direction. If a series of pictures is to be used, be sure all of your students understand how the series works. Remember the Arabic-reading student reads from right to left, the Japanese from top to bottom and right to left.

Advantages in Using Visual Aids

For a number of years a criticism of the drilling thought to be necessary in language classes has been the mindless pattern drill, the lack of use of context for the language being used or practiced. One of the main advantages of visual aids is that they can do a lot to help the teacher provide the context for language practice.

The classroom itself is an important aid in teaching and, at the beginning, much that is a part of the classroom or that can easily be brought into a classroom should form the basis for language practice. But before long the point is reached where the four walls of the classroom are not enough for all the contexts in which we would like to practice language. A doctor's office, a circus, a living room, a jet trainer cannot easily be transported to the language classroom nor can a class always be taken so easily to them. However, a picture or model can quite easily be brought into the classroom. The visual aid then helps to create a situation or context which is outside the classroom walls.

There are times when a student doesn't seem to understand a word or phrase regardless of how hard we try to rephrase it. It is possible that the word is not one the student knows from his own experience. Many students will mimic what we ask them to say without understanding what they are saying. But very often a picture or simple sketch on the blackboard will clarify the item for the student. Visual aids can give reality to what verbally might be misunderstood. This quick sketch on the blackboard need not be extremely accurate. Pick the main feature of what is to be illustrated and be sure it is present. Squirrels, at least in my area, are characterized by bushy tails. The exact shape of the head and body is not so important. A kangaroo has a pouch; a pilot has a certain kind of headgear, different from that of a mechanic; a running man has knees bent at a much smaller angle than a man who is walking. A quick sketch can save many words and much valuable class time.

There can be no doubt that one of the things we are trying to do in teaching and contextualizing language is to introduce various aspects of our culture to our students. Very often this is more easily and economically done, in terms of time, by introducing cultural contexts through pictures. How much easier it is to show a picture and play a record of bagpipes than to explain them in words. How much easier it is to show a picture of a drug store than to describe all of the things in it. Unfamiliar cultural aspects can be presented easily through visual aids. Especially overseas, the decoration of the classroom with cultural pictures should not be overlooked.

The final advantage of visual aids that I would like to mention is the possibility pictures offer of changing situations rapidly in oral drill. Pictures, well-chosen, give the student an indication of an actual situation. They are a recognized convention for reminding us of a past situation, one that almost every student can react to. Pictures can be used to provide the stimulus for the students' response. In oral drill we want the student to respond to a situation correctly and rapidly, and by using good clear pictures the drill can be fast-moving and varied. Pictures can provide the stimulus for practice of a language feature in a variety of situations.

Structure-Oriented Pictures

I would like to illustrate this last point by showing you some simple pictures which can be used in a variety of grammatical drill types. Incidentally, these pictures were drawn by an artist, but you can draw your own or clip them from magazines. I call them structure-oriented pictures because although there is an indication of context, they are basically simple pictorial representations of one action, one occupation, or one place. They are meant to give the student a quick flash to a real-life situation. They can then be used to practice innumerable structures.

This is how simple, single slot substitution drill works with a picture acting as stimulus.

On the elementary level.

_____Figure 1 ___HE IS CROSSING THE STREET.

_____Figure 2 ___HE IS WAITING FOR THE BUS.

_____Figure 3 ___HE IS RIDING HIS BIKE.

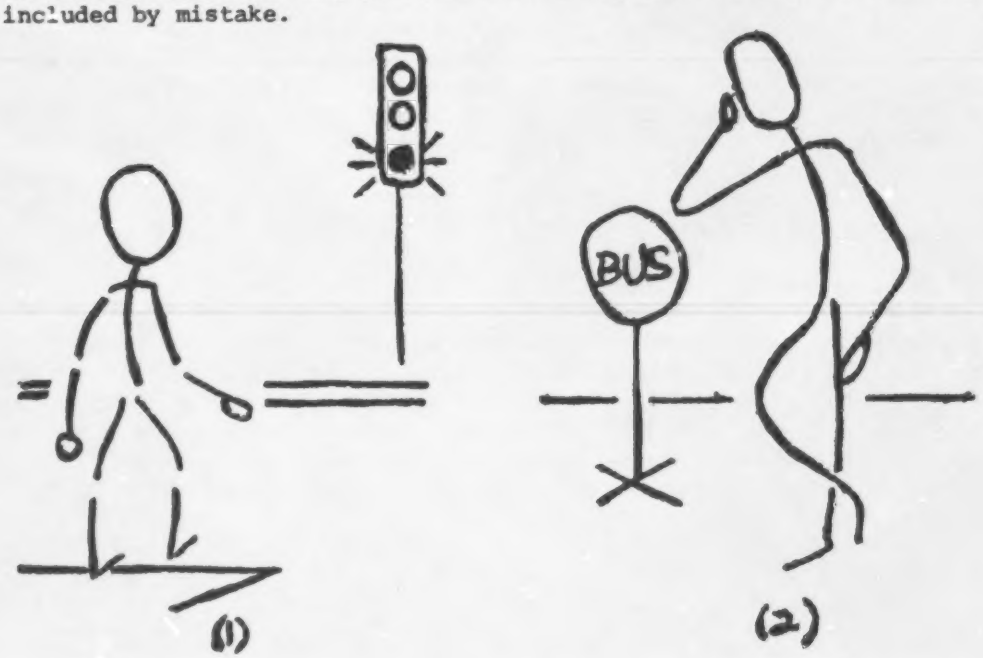
Or on a more advanced level.

_____Figure 1 ___BEFORE GOING TO THE MOVIES, HE CROSSED THE STREET.

_____Figure 2 ___BEFORE GOING TO THE MOVIES, HE WAITED FOR THE BUS.

_____Figure 3 ___BEFORE GOING TO THE MOVIES, HE RODE HIS BIKE.

The idea behind this type of picture-stimulus drill is to keep the drill moving rapidly. There is a way to handle the pictures which allows the drill to move as rapidly as the teacher wants it to. Remember, incidentally, that part of the desirable variety in a class can be achieved by changing the pace of the drills. Hold the pictures in front of your chest so that the students can see your face. Waving them up in the air doesn't assure that all of the students can see them, and the teacher really doesn't have good control of them. If each picture is labeled with its meaning on the back and then moved from the back of the pile to the front, the teacher will know what the student is about to see. In this way it will not be necessary for you to crane your neck or move the pictures to see what the students are seeing. In addition, you will be able to eliminate any picture which will not fit the drill if one was included by mistake.



(3)

Also, if drill is to be rapid, you must always accept the same words for the picture. A picture of a man stepping off the curb as the traffic light turns green could be either "crossing the street" or "stepping off the curb." Either is "correct," but whichever you choose you must stick with. Otherwise some students will respond with one phrase and other students with the other. That can only result in losing the momentum of the drill and disrupting the class.

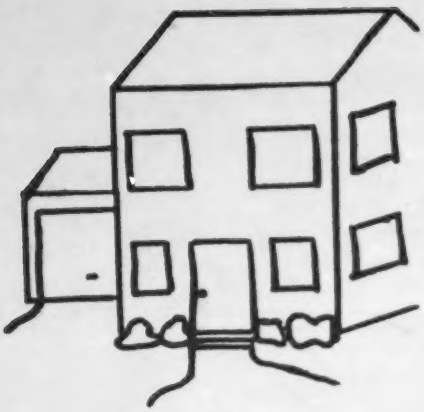
Let me demonstrate some other types of drills that can be used to practice grammatical structures.

A picture stimulus in a wide variable slot substitution drill.

_____Figures 4, 5, and 6 ___THE DENTIST READ THE NEWSPAPER AT HOME.

(4)

(5)



(6)

(7)

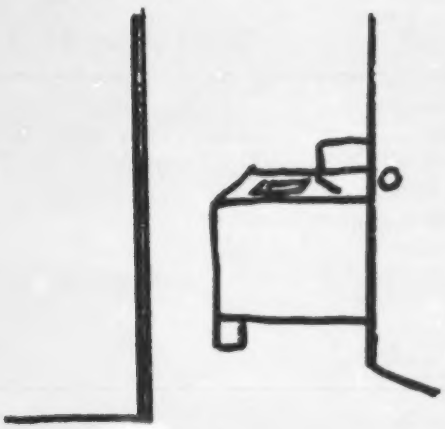


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_____Figure 7 ___THE DOCTOR READ THE NEWSPAPER AT HOME.

_____Figure 8 ___THE DOCTOR READ THE NEWSPAPER AT THE OFFICE.

_____Figure 9 ___THE SECRETARY READ THE NEWSPAPER AT THE OFFICE.

Using oral and picture stimuli, a multiple slot substitution drill.

Oral cue: "you" ___Figure 10 ___DO YOU LIKE TO PLAY PING PONG?
Oral cue? "she" ___Figure 11 ___DOES SHE LIKE TO CUT THE CAKE?

With the teacher providing the tense stimulus and the picture providing the context, a conversation drill.

"What has he done already this morning?" ___Figure 5 ___HE HAS READ THE NEWSPAPER ALREADY THIS MORNING.

"What was he doing?" ___Figure 3 ___HE WAS RIDING HIS BIKE.

(10).

(11)

Another type of conversation drill using only picture stimuli.

_____Figure 2 ___DID HE WAIT FOR THE BUS YESTERDAY?
_____Figure 3 ___NO, HE DIDN'T. HE RODE HIS BIKE YESTERDAY.

An expansion drill.

___Figure 12 ___HE WENT
___Figure 13 ___ TO THE PARK
___Figure 14 ___ BEFORE CLASS
___Figure 15 ___ ON MONDAY.

To practice the very important devices of syntactic cross reference (anaphora) such as the use of one or an auxiliary to substitute for an object or action already mentioned, pictures may be used in the following drills:

___Figure 16 ___THE WAITER'S HERE, ISN'T HE?
___Figure 17 ___THE WAITRESS IS HERE, ISN'T SHE?

and

___Figure 18 ___I SEE A HARD CHAIR AND A SOFT ONE.
___Figure 19 ___ I SEE A WEAK MAN AND A STRONG ONE.

and

___Figure 20 ___A. I WANT A WATCH. B. DO YOU WANT THE CHEAP ONE?

and

___Figure 21 ___JOHN WATCHES TV, BUT MARY DOESN'T.

(12)

(13)

(14)

(15)

(16)

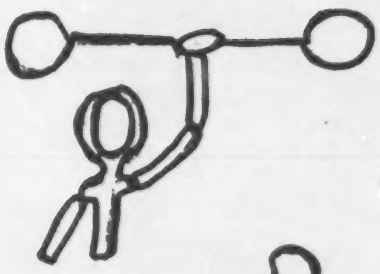
(17)

A

B

(18)

A



B

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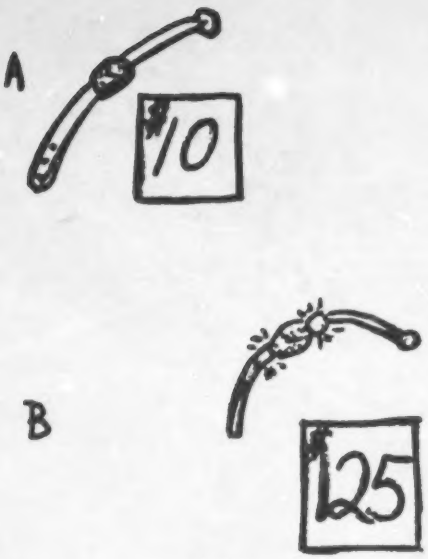

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Charts which contain a number of pictures similar to these pictures can also be used; however, charts are limited to the six to twelve situations usually pictured on the chart.

This type of single-item picture has uses in the language class which are more than just for grammatical drill. In introducing a pronunciation contrast a picture illustrating each of the items in a minimal pair will help the student identify the two sounds with known concrete items. It's a ship. It's a sheep. After the sounds have been presented they must be practiced in words.

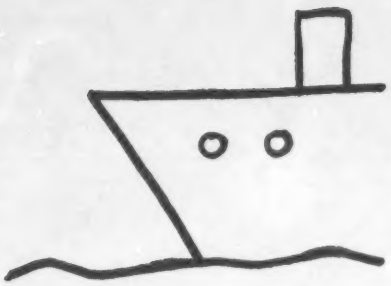
Pictures help to make this practice real:

___Figures 25-26 ___SHIP, BRIDGE, FISH, SHEEP, TREE

Then, in sentences: I SEE A SHIP. I SEE A TREE.

And in a kind of pattern practice of the sounds.

___Figure 27 ___HE IS EATING LUNCH.
___Figure 28 ___HE IS SLEEPING.
___Figure 29 ___HE IS SWIMMING.
___Figure 30 ___HE IS BENDING A STICK.



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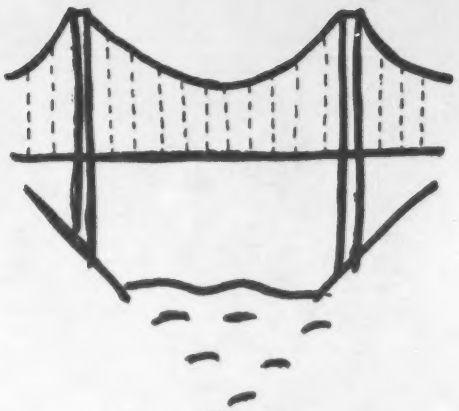

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(30)

Vocabulary can be introduced and practiced with pictures. It is easy to find pictures of items of clothing, foods appropriate to meals, and so on. Pictures of verbs are useful since they can show a frozen action. The teacher can use himself to perform many actions, but there are some that are difficult to continue for a long enough time. Some actions that are better presented in pictures are throw away, play a game, send a package, or hit. And adjectives can most easily be presented by opposites. Here again we use sames, the same object with only the quality of the adjective being the difference in the two pictures: weak and strong, new and old, near and far. And identifying each of the two pictures, in this case with A and B, allows the students to concentrate on the adjective alone in his earliest drills. A is strong; B is weak.

Context-Oriented Pictures

The pictures that I have shown you so far have been what I have called structure-oriented pictures. There is another type of picture which might be called a context-oriented picture. This is not such a simple picture. Built around a context such as the beach, home activities, or sports, it includes several actions or relationships all related to that context. This type of picture may appeal more to the teacher who believes that language is strictly creative ability because there is more opportunity for the student to create sentences under the teacher's direction when there are more things in the picture to discuss.

Context pictures can be introduced using any structure from a low intermediate level to an advanced level, the language level depending on the level of the class. It is possible to try to elicit all of the sentences of the introduction from the students. Then questions can be asked in a series of graded exercises to check recognition, and gradually lead to the students expressing their own ideas and feelings. To do this the teacher gradually relaxes the control he holds over the exercises. Examples of exercise types are yes-no questions, alternative questions, question-word questions, students asking questions, and questioning leading from the picture to the students' experience.

A context-oriented picture or a series of pictures can be used to introduce or practice a dialogue. These pictures could be colored slides or filmstrips, too. A variation of the practice of writing words in ballrooms in pictures might be to illustrate the action or idea being talked about. For example, if one person asks Are you going to the movies, a question mark and an indication of a movie theatre could appear in the balloon instead of the words. Another technique that could be useful is to remove everything--words and pictures from the balloon after the dialogue has been practiced. It would probably mean reproducing the pictures with empty balloons. Then the dialogue could be practiced with variations, such as with other tenses or other pronouns. Series of pictures around which students can construct oral compositions can be found in comic strips. Those without the distraction of words, such as Henry or Ferdinand, are excellent sources.

Filmstrips and Movies

The step from a series of pictures to filmstrips is a small one. Filmstrips have the important advantage of offering an authentic cultural setting for language, and together with movies and video tapes they can indicate the kinesics (bodily movement and facial gestures) that accompany our use of language. When teamed with sound track or tape recorder, the filmstrip can provide examples of authentic language use in very realistic situations. Most filmstrips at present are supplementary to courses, and full courses have been developed. Undoubtedly one drawback to their use is the expense involved in purchasing strips and projector in addition to the texts.

Movies, unless they are especially created and designed for language presentation and practice, don't seem to be worth the class time (in incentive courses) it takes to show them. In commercially available films the language is usually not suitable for any but the advanced student. Also the student sitting passively for thirty to forty minutes is not part of a drill class. In non-intensive type classes, carefully selected movies may occasionally be used to advantage. The teacher must then plan carefully now he will involve the students both before and after the film viewing.

Blackboard

Let us move from a more expensive aid to one which is very cheap and not often taken full advantage of. Every classroom should and usually does have a blackboard. One of the statements in the DLI Instructor Guide is that "grammatical rules and explanations should be kept to a minimum.....If, of course, a simple diagram or explanation of word order, or word agreement becomes necessary, use this as an aid but not as an end." Grammatical structures cannot be drilled until the students are led (and this usually takes but a minute) to see or to realize and understand how English speakers arrange their words or what devices they use to indicate agreement. A very simple way to do this is to demonstrate graphically on the blackboard or the slot board just what is happening. Often this is accomplished by showing changes in word order of the new pattern contrasted with a previously studied and mastered pattern using the technique called blocking. Let us assume that the students have already mastered John is a student and we want to introduce them to the negative structure John isn't a teacher. Quickly writing on the blackboard John is a student while the students are repeating the sentence perhaps several times will make use of a visual aid to remind the students of the known. Then to introduce the new John isn't a teacher, the teacher again writes on the blackboard while the students are repeating the sentence, but he writes so that those words performing the same function appear beneath each other. The blackboard representation then looks like this:

John is a student.

John isn't a teacher.

If all of the points that must be discussed for a particular structure are presented clearly in such fashion, the student will have demonstrated for him the new form or arrangement. The same blocking technique can be used with the slot board. In addition, the slot board has the advantage of allowing the students to see some forms disappear or be replaced or moved. The slot board can also be used to demonstrate how a substitution drill works.

The blackboard can also be used to hold conventionalized symbols which can aid drilling. Plus (+), minus (-), and question mark (?) are such conventionalized symbols. They indicate affirmative, negative, and question. These symbols can be used for transformation drills. He is studying. He isn't studying. Is he studying? And they can be combined with a picture stimulus. He is crossing the street. He isn't crossing the street. Is he crossing the street?

The blackboard can also be useful for work on pronunciation. Writing pronunciation symbols (a visual aid in themselves) to present a contrast or to transcribe a mispronounced word is a helpful technique for most students who have been introduced to the symbols. Many teachers include a facial diagram, quickly drawn on the board, to illustrate the difference in tongue position or lip position in the sounds being contrasted, when they are first presenting the sounds. This facial diagram need not be extremely accurate or detailed, but it should be correct. All that absolutely needs to be indicated are the lips, jaw, roof of mouth, and tongue. With a little practice one can draw this type of diagram in a few seconds.

Although the blackboard can be a very effective aid in teaching, much of its effectiveness is lost if its use is not carefully planned. The teacher should write his sentences so that there is enough room for each word to be where he wants it and where all of the students can see it clearly. He should not have to squeeze the last word on, nor should he have to write over something that has been previously written on the board. If he begins with a clean board and always erases what he has finished with, the students can't be distracted by a cluttered board.

Teacher

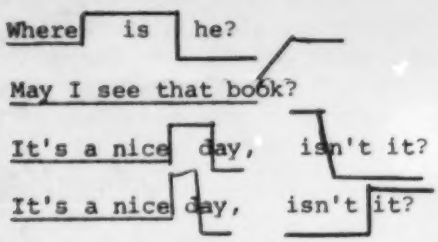
The teacher himself can be a very valuable visual aid. He can use himself to introduce the vocabulary for the parts of the body and names for bodily movement and actions, for the names of items of clothing, and for performing actions.

The teacher's hands alone can provide many valuable visual aids. They can clap the rhythm of a sentence or the rhythm of a drill.

```
  x              x
The man is studying English.
        x              x
The young man is studying English.
        x                    x
The young man is studying the English lesson.
```

x x
The nice young man is studying the English lesson.
x x
The nice young man is studying the last English lesson.

Or his hands can draw intonation contours in the air to remind the students of the correct intonation for an utterance.



Remember to draw intonation contours so they go in the right direction as the students see them. Go from right to left as you face the class.

Or the teacher's hands can remind the students of the proper tongue position for a sound. The left hand indicates the top of the mouth when held palm down and slightly curved. The right hand indicates the tongue and is held palm up to indicate the tongue position of those sounds made with the front of the tongue, or is held palm down to indicate the tongue position of those sounds made with the back or middle of the tongue.

Since a large part of the class consists of drilling a pattern, there are certain hand gestures or signals which help the teacher maintain a fast pace without interrupting a classroom drill with explanatory words. Care must be taken not to use gestures which might have a different meaning in the students' culture, or the students might be offended or misunderstand them. Although at first one might have an uncomfortable feeling using some of these gestures, soon both student and teacher will react to them automatically. This is most desirable, but at the same time the teacher must remember never to develop two different gestures to indicate the same desired behavior. The gestures are: listen to the teacher; whole class recite; one row recite; individual recite; and, repeat.

Calendar

If the students need fast drill on the tenses, and most do, the calendar is an excellent aid. Any calendar which is large enough for all of the students to see clearly may be used. First, establish today's date. Pointing to this date will indicate to the student that he should respond with the form for an action going on at the present time, now (the present continuous form). Pointing to yesterday or last week or last month can indicate a past form is desired. Pointing to tomorrow or next week or next month can indicate that a future form is needed. If a form indicating present habitual action, the -s form, is desired, it is necessary to point to several days in the past including at least today's date. Using this technique, the teacher can elicit sentences such as these:

He's working now.

He worked yesterday.

He is going to work tomorrow.

He works every day.

There are many other visual aids that can be used in classes, but they don't have the wide range of usefulness of most of those I have discussed. Crossword puzzles are quite easy to construct. They are an interesting device for reviewing vocabulary and checking the correct form of a word if some of the clues are given in fill-the-blank sentences. Coins add a great deal of realism to practice with numbers or the expressions: the same as, more than, less than, equals, and how much. Maps are useful for learning to give directions and compass points. Models and floor plans can be used for introducing vocabulary in the context of home, as well as for practicing relationships like in front of, in back of, above, and below.

Conclusion

In the classroom where the most important and time-consuming activity is drill, there is a lot of hard work going on. There is hard work on the part of the student who has to talk sometimes until his jaw aches. There is hard work on the part of the teacher who has to think of the next stimulus for the drill, being sure it will result in the student's producing the desired pattern, and at the same time monitoring the response the student is giving to his previous stimulus. This is the situation in all of our classrooms. Nothing can alleviate the energy-consuming tasks of either the teacher or the student. Yet the use of visual aids can help both the teacher and student. They can help the student by adding variety to his drill time, by helping to make the language practice realistic and lifelike, and by helping him to use more of his sensory experiences in the drills. They can help the teacher first by making drills run smoothly, second by providing some of the reality in contexts for language we all want so desperately for our students' practice, third by providing the basis for disaster plans, the step back when students haven't mastered a previous point, and fourth by relieving him of some, but only some, of the talking he must do by providing some of the drill stimuli.

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DEVELOPING SOCIOLINGUISTIC COMPETENCE IN A SECOND LANGUAGE

Janet Holmes and Dorothy F. Brown

This paper presents and discusses some exercises designed to help the second language learner develop both receptive and productive sociolinguistic competence. The exercises stress the notion of appropriate usage and the potential differences between the sociolinguistic norms of the source and target languages: the importance of recognizing the social meaning or latent function of utterances; and the desirability of learners making an active contribution to the development of conversations.

The process of acquiring sociolinguistic competence is a gradual one for the individual in his native speech community. A second language learner, however, generally lacks time and opportunity to acquire sociolinguistic rules "naturally," and teachers must therefore attempt to devise methods and materials which will facilitate and accelerate the acquisition of sociolinguistic competence in a second language. Paulston (1974) suggests a variety of useful techniques to help students to express themselves appropriately in different social contexts. In this paper we would like to discuss some of the exercises which we have found useful in developing sociolinguistic competence. In particularly we aimed to develop (1) an awareness of contexts where the sociolinguistic norms of the first language were likely to interfere with those of the target language; (2) the ability to interpret the social meaning as well as the referential meaning of exchanges; (3) the ability to take the initiative in developing a conversation.

The exercises were developed during a summer course for 55 adult foreign students in New Zealand. The students were by no means a homogeneous group; they came from Bhutan, Burma, Cambodia, Chile, Egypt, Germany, Indonesia, Iran, Japan, Korea, Malaysia, Nepal, New Caledonia, Peru, the Philippines, Poland,

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Thailand, and The People's Republic of China. None of them had lived in a monolingual English-speaking community before, and they all expressed a desire to improve their ability to understand and communicate effectively with native-speakers in "ordinary everyday conversation."

Sociolinguistic Interference

The adolescent or adult second language learner is by no means sociolinguistically naive since he has already acquired the complex sociolinguistic system used in his native speech community. In learning how to use and interpret the sociolinguistic rules of English he must develop an awareness of areas where the sociolinguistic system of his native language differs from that of English, and where "misperception and misanalysis" are most likely to occur (Hymes 1972: 287). In some situations the rules of use of the two languages may appear similar enough to develop a false sense of security in the learners, and teachers must therefore supply feedback on appropriate and inappropriate responses, since often the students will be unaware of their errors. Here is one exercise which provided a useful means of focussing on this problem.

EXERCISE: MATCHING SITUATIONS AND UTTERANCES

Part A. Match these situations with the responses that you think would be most appropriate. Remember that silence is sometimes an appropriate response.

Situation	*A Possible Response*
1. Getting out of a crowded bus.	How much is this, please?
2. Wanting to leave a party.	Excuse me, please.
3. Finding the cost of something.	Would you like some help?
4. Asking for tickets at the cinema.	I'm sorry, I'm a stranger myself.
5. Waiting at a bus stop with a stranger.	I think I'd better go now.
6. Seeing a friend for the first time since the death of his father.	Could you serve me, or are you busy?
7. Trying to get a shop assistant to serve you.	

8.	Helping someone who has fallen over.	Two adults and one child upstairs, please.
9.	Someone asks you the way but you are new to the town.	I was very sorry to hear that your father had died.
10.	Seeing someone who is carrying many parcels.	Are you all right? Have you hurt yourself?

Part B. Now make up your own first remark for these situations.

(a) You have picked up a purse that you saw someone drop.
(b) Asking a friend to look after your child for two hours.
(c) Asking a shop to deliver a chair you have just bought.
(d) Telling a taxi-driver where you want to go.
(e) Giving your name to a clerk who can't spell it.
(f) Complaining about something you have bought which is not satisfactory.

This exercise develops from a structured part A to a more open and less structured part B, and is therefore well suited to a class where levels of communicative and linguistic competence vary. It stimulated a great deal of cross-cultural comparison of what was considered polite in different speech communities. In part A, situation 5, for example, led to a discussion of the uses and interpretation of silence in different cultures. Some students regarded silence in this situation as extremely threatening or rude, while those from European backgrounds accepted it as perfectly appropriate behavior. Situation 2 demonstrated the restrictions on the kinds of excuses considered acceptable in different speech communities. Judged by sociolinguistic norms of New Zealand society, some students wished to be devastatingly honest; those from Southeast Asian countries, on the other hand, tended to provide a degree of elaboration in their excuses which might lead the New Zealand listener to suspect their genuineness.

Part B of this exercise permitted adventurous students to experiment with more original and creative responses than those who were less sure of their English.[1] More cross-cultural differences emerged and teachers can

[1] As an example of both creativity and honesty, this excuse in situation 2 warms the heart: "I would like to go because there are no danceable ladies here."

probably devise further situations which will enable them to focus on potential areas of sociolinguistic interference. Adult students bring to second language learning an ability to introspect which can be extremely valuable. Hence the learner's sociolinguistic competence in his native language can be regarded as an asset rather than a liability, in that it facilitates the contrastive analysis of different sociolinguistic systems in the classroom.

Role-play is another obvious means of developing sociolinguistic competence. There are many sources of interesting and useful exercises which enable students to practice using English appropriately (e.g. Kettering 1974; Nation 1975; Selekman 1973). A variation which proved particularly rewarding in enabling students to focus on areas of potential sociolinguistic interference is an exercise suggested by Savignon (1972). For this exercise the students were grouped according to nationality.[2] Students first roleplayed a situation in their native language: e.g. greeting a friend after the vacation; inviting a fellow-student to the cinema; expressing annoyance over some lost notes etc. Then two native-speakers enacted the same situation in English and the group commented on the differences between the two performances. This proved very successful in providing students with an opportunity to make sociolinguistic differences explicit and to observe features they had not realized were socially meaningful. It was seen, for example, that English speakers generally provided much less detail about their vacation and seemed rather cool towards one another by comparison with the Iranians, for instance.

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[2] For other exercises the groups were more heterogeneous. We found eight students per group was an optimum number.

Interpreting Social Meaning

Second language learners are particularly vulnerable when the latent function of an interaction is more significant than its manifest function. Even native speakers can find this problematic: if the latent function is not clearly signalled, this "may lead to social embarrassment because of differences in interpretation by speaker and hearer" (Ervin-Tripp 1964: 90). The latent function, or the social meaning of an utterance, is often crucial in determining an appropriate response. Foreign students clearly need practice in interpreting the social meaning as well as the referential meaning of interactions. The following exercise proved useful in focussing attention on the importance of correctly interpreting the speaker's intentions in order to respond appropriately.

EXERCISE: IMPLICATIONS

An implication is something that is suggested but not actually said.

Part A. Read what X says, think of the implications of the remark in two or three different settings and then provide some possible replies; provide at least one where Y agrees with X and one where Y disagrees with X. There are no right or wrong answers.

Example: *X says*

Isn't it awful weather?

Implications X thinks the weather is bad and expects Y to agree.

A possible reply for Y if he is agreeing with X: It certainly is.

A possible answer if Y disagrees with X: Well it's better than yesterday.

1. That right. Isn't it?
2. Haven't you had enough?

3. Isn't there room for another?

4. Wasn't that a boring lecture?

5. Did it really cost as much as that?

6. Have you started to work yet?

7. Have you stopped worrying about your son?

8. Aren't you tired?

9. I'm rather busy at the moment.

10. My daughter is very shy with strangers.

Part B

1. Can you swim?
   Can't you swim?

2. Have you read Oliver Twist?
   Haven't you read Oliver Twist?

3. Do you know Mary Miller?
   Don't you know Mary Miller?

4. Did you give me six?
   Didn't you give me six?

5. Will you be home to dinner?
   Won't you be home for dinner?

The students enjoyed this exercise because they felt that they often misinterpreted or misunderstood the latent function of questions and statements. Once they had grasped the purpose of the exercise they were keen to discuss their experiences outside the classroom and produced a number of further examples based on encounters since arriving in New Zealand. One student, for example, had not initially realized that his host's remark, "I expect you're very tired" was a polite way of indicating it was time he went to bed and had felt very embarrassed when he finally realized that his host and hostess were themselves very tired. Another student asked why New Zealand people, such as teachers, were always saying "Thank you" even when, according to her culture, they were simply receiving the respect due to

them as people of superior status. As the course proceeded students became increasingly aware of instances where the social meaning of utterances and exchanges in English did not match those of superficially similar exchanges in their mother tongue. One student reported that his flat-mates no longer had any reason to laugh at his tendency to take their remarks literally, since he was becoming increasingly sensitive to their function. He quoted as an example his interpretation of "Have you cut yourself?" as an expression of concern rather than a request for obvious confirmation, and proudly told us he had replied, "Oh, it's only a scratch."

The second part of the exercise was devised to remedy a specific difficulty. Hearing final consonants is very important for taking the right meaning from "wasn't" and "hadn't, etc. Many Asians neither produce nor hear the /nt/ easily, and so do not distinguish in conversation between "Have you read it?" and "Haven't you read it?" By discussing the difference between the pairs given, it alerted them to listen more carefully in future in order to give an appropriate response.[3]

Taking the Initiative in a Conversation

A third aspect of sociolinguistic competence which foreign students often need to develop is more creative than interpretive. Many foreign students lack the confidence to initiate or contribute anything substantial to a conversation. The native-speaker is often expected to carry the conversational load while the foreign student replies to his questions with the minimum of information thus providing him with little encouragement to continue the conversation. In order to improve this aspect of sociolinguistic competence students need practice in contributing material to a conversation, in providing information which their conversational partner can pick up and

[3] Mortimer (1974) suggests further useful methods of sensitising students to the implications of utterances.

develop, and in taking responsibility themselves for developing a conversation. This exercise helped give them such practice.

EXERCISE: INITIATING CONVERSATION

Students learning English who are living in an English-speaking country for the first time often have conversations with native speakers which follow a very set pattern. Here is an example.

A. Good evening. Where do you come from?

B. From Thailand.

A. Oh! Thailand. Whey have you come to New Zealand?

B. I'm a student.

A. Uh-uh. What's your subject?

B. Food technology.

A. How long have you been here?

B. One month.

A. How long will you stay?

B. Four years.

That is often the end of the conversation. Neither participant wants to continue because it is so boring. The overseas student has answered these questions many times, and the native speaker does not enjoy taking total responsibility for keeping the conversation going.

Part A. Here are some suggestions for improving the situation. Supply B's part of the conversation where it has been left out.

Suggestion 1.

When asked a question answer it and then ask a question yourself related to something in your answer: eg.

A. Where are you going to study?

B. In Auckland. Can you tell me what the climate is like there?

1. A. What course will you do?

B.

2. A. Where are you staying?

B.

Suggestion 2.

Answer the question, give some extra information and then ask an appropriate question: eg.

A. Are you a student?

B. Yes. I've come to study commerce. Are you a student?

or

Yes, I've come to study commerce. Do all N.Z. universities teach commerce?

The kind of question you ask will be determined to some extent by the particular person you are addressing. An appropriate question in the example above would give B the opportunity to say what he does.

1. A. Have you found a satisfactory place to live?

B.

2. A. Which part of Indonesia do you come from?

B.

3. A. How do you like the climate here?

B.

Suggestion 3

If there is any part of a question or a reply that you do not understand, be brave enough to say so at once. It is better than pretending you do understand. Unless you mostly understand the questions and the replies, the conversation will die.

Suggest some ways of asking for a question or reply to be repeated and explained.

Suggestion 4

If you are asked a question and you *do* understand it but you do not want to reply because you think it is too personal, you must think of a way of giving a very vague answer and then changing the topic: eg.

A. Are you feeling homesick?

B. I'm not sure. Many things are very different here. Have you ever lived in another country?

In this answer B has taken the initiative and thus managed to evade answering the question.

Suggest answers to the questions below.

1. A. Do you think all overseas students should return to their countries when they finish their courses?

   B.

2. A. Are you active in politics at home?

   B.

3. A. Do you like New Zealand food?

   B.

Part B

Try to remember some of the questions you have found difficult to answer. Write them down and then discuss some possible responses with the rest of the group.

Students were enthusiastic about this exercise and said it was exactly what they needed. They agreed that usually they only answered the question that had been asked, but when they started to practice giving additional

information they found it quite easy to give more than one extra bit of information, so the conversation preliminaries were soon over and a more interesting topic could be introduced. A few students wanted to give information that might be considered insulting to many native speakers' knowledge of geography: eg.

I come from Egypt. That's a long way from here.

I come from Tokyo. It's a very big city.

In practicing suggestion 4 a number of students learnt the words "vague," "diplomatic," and "evasive." They also learnt to use some useful emotionally unloaded and evasive words and phrases such as "interesting," "different," "in some ways," "perhaps," "it depends," "that's a difficult question." Some very good answers were produced to the questions given and some of the students managed very effectively to turn the question back on the questioner: eg.

1. Do you think all overseas students should return to their countries when they finish their courses?

   "It depends upon their interests. Most people want to go back but there are always some exceptions. Don't you think it's good to be able to stay where you want to?"

2. Are you active in politics at home?

   "I'm very interested but my work keeps me too busy. Don't you find the same yourself."

   "I'm only interested at election time. I think that's true for most people don't you?"

3. Do you like N.Z. food?

Many students really do not like the food and their first choice to be honest is to say "It's very terrible." Being polite in this situation is very difficult for them but some of them managed very well: e.g.

"It's very different. It's interesting for foreigners to adapt to local food. Have you ever had Indonesian food?"

Here are some of the questions that the students provided as examples of questions they do not like answering:

"How do you like New Zealand?" (This is a very frequent question and obviously difficult to answer.)

"How old do you think I am?"

"Do you find it's hard to go abroad without your wife?"

"How much does public opinion influence political policy in your country?"

"What's your religion?"

"Do you like the Government of New Zealand?"

Conclusion

The exercises presented and discussed in this paper are just a sample of many which can be used to develop sociolinguistic competence. They may need altering slightly for use in other English-speaking speech communities. Some of them could be easily adapted for use in a language laboratory. The exercises, as presented here however, should be useful in the many situations where no laboratory is available, or where a native speaker wishes to work without a laboratory.

Differential sociolinguistic competence is evident even among the native speakers of a language. Some people find it difficult to take the initiative in a conversation with a stranger, and misunderstanding of in-

tention can and often does occur in interactions between native speakers. Moreover all speakers of a language, whether it is their first or second language, are bound by the constraints of appropriateness and politeness in any particular situation. The second language learner however, is further constrained by the limits of his knowledge of the language and will often therefore produce what he *can* say rather than what he *wants* or *ought* to say. These exercises are designed to help such learners understand and interpret the sociolinguistic norms of situations correctly, so that they can use those parts of the language that they *have* mastered more competently and appropriately in any given situation.

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HEY TEACHER! HOW COME THEY'RE SINGING IN THE OTHER CLASS?

by Alice H. Osman and Laurie Wellman

Singing is a classroom activity that provides a pleasant change of pace, seems to be highly motivating and makes language learning fun. Scarcely anyone will take issue with these notions. Yet, beyond these, what real evidence is there that suggests that singing may actually aid the process of learning the new target language? Aside from the fact that numerous methodologists have advocated the use of songs in an ESL classroom (Fries 1945, Billows 1961, Dacanay and Bowen 1963, Finocchiaro 1964, Mackey 1965) what other evidence is there that the use of songs aids the cause of language learning? The annecdotal record abounds, and teachers everywhere have their own versions. From personal experience, let us record that a colleague from Finland relates repeated instances where songs "got her through tests" because she easily recalled passages from songs which "gave the answers"; other colleagues from France, Poland and Yugoslavia to Japan and the Philippines report on the popularity and effectiveness of popular and traditional songs among high school students and how that interest has served to motivate them in learning English.

Numerous teachers have written about their positive experiences and results in using singing in their classrooms. Ted S. Beardsley, Jr. (1957:48), an ESL teacher in France, wrote that some of his students there could sing a song such as "Frankie and Johnny" with "practically no trace of a French accent." John Eterno (1961:170), a teacher in Konkonkoma, Long Island, states that "musical aptitude and musical training (one year or more)

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are important factors in foreign language pronunciation success" and suggests that the relationship between foreign language pronunciation and musical aptitude and/or training may be a factor for further study.

A number of educators have attempted to set up formal studies to show the relationship between music aptitude and language learning ability. One such study (Leutenegger, et al. 1965) uses the Seashore Test, which tests for musical factors such as pitch, loudness, rhythm, time, timbre and tonal memory, and the findings show a definite correlation between a student's rating in musical aptitude and his language learning ability. Blickenstaff (1963:360) also reports on the use of the Seashore Test in determining pitch discrimination ability and foreign language achievement, and suggests a hypothesis for further study,--that "contrary to current practice, students possessing the least musical talent are the very ones who would profit most from musical training as far as foreign language achievement is concerned," and while this seems rather speculative at the present time, the preliminary results seem to warrant investigation. Other reports also beg further investigation. Sandor Frigyes (1969) has reported on musical education in Hungary as it was advocated and pioneered by Béla Bartók and Zoltán Kodály, who succeeded in 1945 in establishing a number of state-wide "music schools." The object of these schools was not to train musicians but rather to have music form the "bedrock" of the educational program. In these schools, the Hungarian folksong literature formed the basis for the beginning stages of ear and vocal training, since Bartók and Kodály felt this idiom most nearly reflected the natural rhythmical and tonal aspects of the living language. Over the years, evaluative procedures by the Hungarian government have revealed that "by devoting much more of the time-

table to music, the academic achievement of the students in non-musical subjects was not reduced; the average child became the university scholarship winner" (Russell-Smith 1967:44).

From other sources come reports that suggest that speech therapy for stroke patients whose speech has been impaired can be pursued through a form of singing or "melodic intonation" (Sparks 1974). It would be interesting to entertain the notion that by using songs in a classroom, teachers are training both hemispheres of the brain--the left, which carries the language function, and the right, which processes music.

But even without the conclusive findings of scientific research, we can list several reasons that support the inclusion of songs in an ESL or other foreign language class. Most of them fall under one of the following three classifications: 1) the purely linguistic aspects of language, 2) the cultural aspects of language; and 3) the "extra-linguistic" aspects,--those which touch on the affective domain, individual and class attitudes. Let us consider the first classification. Carefully selected songs that are native to the language are an aid to teaching the rhythm and stress of the language. They can be a great asset in the teaching of pronunciation--in practicing and mastering selected vowel or consonant sounds that are difficult to a group of students from a particular language group. They are an aid to teaching contractions and phrases that are characteristically slurred together as in "Dinah, wonchablow your horn" or "Lazy Mary, wonchagedup." Songs can be used effectively to introduce, reinforce or review grammar points, and once learned, they have a remarkable retention rate, and can serve as models and examples of correct grammatical structures without the student's having to refer to a book to "check it

out." Teaching and learning vocabulary in a context follows naturally as most songs are about something or someone, and words as well as the tune and rhythm, frequently express and describe the message, the mood, and the subject of the song. Songs also seem to promote the ability to produce longer and longer utterances--even before one can speak the new language well. The muscles of the lips, tongue and throat are exercised to produce the sounds and stream of the new language in a pleasant way--certainly less painful, less tedious and less monotonous than in a pattern drill. These ideas are aptly summed by some thoughts from F.L. Billows (1961: 237-238).

> The armoury of pattern sentences which a mind builds up, if it is fed on songs and continually helped to live in them and stretch its language muscles in them, is a very resilient and readily available collection of language units.....There is no other way in which we can get the normal, unexceptionally motivated or compelled, student to repeat so many sentences involving the normal mouth movements and rhythm of the language, without weariness or rebellion.....Sentence patterns learnt in this way are learnt without effort and almost unconsciously...they are firmly embedded in his mind and begin to emerge into his consciousness at unexpected moments.

Secondly, less consideration than is deserved has been given to the use of songs as an aid to teaching about the culture and history of a country that traditional, folk and popular songs represent. Songs do reflect on historical eras or events (Scott 1966, Morison 1965). "Clementina" comes out of the Gold Rush Days of the mid-1800's; "The Erie Canal" celebrates the completion of a project important not only to the immediate region but to a significant section of the country; "We Shall Overcome" will undoubtedly always represent the Civil Rights Movement. Knowledge about customs and culture is conveyed in other songs. For example, "The Riddle Song" is one way announcements of expected births were made in the early days of America in the Appalachian region. College and camp songs reflect their own sub-cultures of more recent times. Holiday customs are reflected

in still others,--the spirit of Thanksgiving Day in "Over the River and through the Woods" and Christmas in a vast number of seasonal songs and carols.

Songs can serve as an introduction to the poetry of the language, and as Billows (1961:254) suggests, by selecting songs with increasing poetic intensity "we shall find that we have brought our pupils to the heart of poetry and the poetic way of thinking, almost without noticing the graduation from simple, boisterous rhymes and jingles; the training on them will be seem to have been an essential introduction to the perception of poetry and fluent reading of it."

Finally, there are a number of "extra-linguistic plusses" when songs are introduced as a teaching mode. Student interest and motivation seem to grow as they become involved in making an increasingly glorious sound through their group effort, an effort which produces a pleasing, if not aesthetic effect, and which is fun,--not just learning--as they perceive it. At first, there may be singing only in unison (and perhaps it will even be slightly out of tune), but soon increasing complexities can be introduced; singing dialog songs, rounds, two-part songs, harmonies, dramatizing certain ballad types of songs, and even creating songs by writing new lyrics or words to old, familiar tunes. A special group feeling, one of cohesion and warmth, can be a welcome by-product of a signing program in a language class. The group spirit enables the teacher to introduce and promote other language practice modes. In short, a "let's-try-it,-I'm-sure-we-can-do-it" attitude in the class can be developed and fostered by using songs that "turn students on." And needless to say, even the class that doesn't develop a sense of closeness

and cohesion can come to appreciate the change of pace that singing provides.

There are several considerations to be taken into account when selecting songs for the purpose of language teaching. Many of them are almost obvious and are equally applicable whether selecting from the vast repertoire of folk and traditional songs, popular songs, or specially written and composed songs for the ESL classroom. The criteria are, furthermore, almost equally valid for all age groups, and generally speaking, they fall into two categories: pedagogically sound, student-centered considerations and linguistic considerations.

First, the tune. Is it simple, easy to learn? The language the students are learning is already difficult and adding a difficult melody to a lot of new words might be more than the students can cope with. If the students are young, their voices have a very limited vocal range, so the selection of a tune has special importance. Next, how much English do the students know? This may determine the length of the song or the number of verses taught at one time. Does the song have repeated words, phrases, lines, or a chorus so that everyone can join in a part of the song and share in the sense of group singing, participation, and doing things together? Finally, the ages, the interests and attitudes, and cultural background of the students might influence the teacher's selections. And important to note are the suggestions the students themselves begin to make! Even though the students' selection might not be the ones on the teacher's list, the selections will probably be on target with regard to many of the foregoing criteria.

Linguistic considerations should be weighed equally with the student-centered ones since the language is the object of the classroom activity.

A general criterion or question to pose is, "Does the English in the song represent the natural language, or can it be easily altered into natural language?" Introducing linguistic changes into folk and traditional songs can be made on the basis of poetic license, however, at the same time it should be recognized that such license is to be exercised with good taste. (Without poetic license applied to songs throughout the ages, we would not today have the myriad versions of many especially popular folksongs.) Finding a song that represents the natural language suggests a few items for a "look for" list. 1) Look for natural word order. If it isn't there, can the song be easily changed? For example, "She drove ducklings to the water" instead of "Drove she ducklings to the water" does not appreciably change the message in "Clementine." 2) Look for grammar points the students need to learn. If the version of "Working on the Railroad" you know starts out, "I been working..." then change it to "I've been working..." 3) Look for useful vocabulary. If a vocabulary item in a useful song seems to be of a low frequency variety, substitute another. For example, in "Billy Boy," try using ask in place of "Did she bid you to come in?" 4) Look for standard dialect if that is the target, but if the song you wish to use has a dialect form in it, can you change it? Will using fought in place of "Joshua fit the battle of Jerico" greatly mar the poetry of the song? Probably not.

In summary, a question check list applied to a song can help determine whether one should use it with an ESL class. Mostly "yes" answers to the questions are good indications that the song is a good choice.

1. Does the song have repetition of words, phrases, lines or chorus?
2. Can the tune be learned easily?

3. Does it have a strong rhythmical pattern?

4. Does it have useful language structures?

5. Is the vocabulary useful?

6. Are the idiomatic expressions useful?

7. Does it reflect some aspect of culture, custom, tradition, historical era or event that is useful for the students to know about?

8. Do you know the song to be one that continued to be sung by people in this country?

We have applied the foregoing criteria to some popular songs of a few years' vintage,--songs that at the height of their popularity, we heard at least daily on the radio, and we offer the list below. It should be noted, however, that because of both complex vocabulary and structure, popular songs are probably best used in more advanced classes. They do have the advantage of being self-motivating as students will themselves frequently bring a record into class and ask for help in understanding the songs on it. Students in one class asked the teacher to permit them to use a record for dictation because they wanted to have the words to "Whose Garden Was This?" A request such as this serves to underscore the fact that not all songs are necessarily for singing but are tests and practices for listening,--to sharpen comprehension, or to provide a topic of discussion that arises out of the comprehension of the question or the dilemma posed in the song. Other advantages of using currently popular songs are many. Students are apt to hear them outside of the classroom,--on the "top tunes" programs that blare out from transistor radios carried in the subways, buses and beaches; on TV entertainment programs; over the supermarket and "jeans stores" muzak systems. In addition, current popular songs provide a range of natural sentence patterns and grammatical structures which students can practice without self-consciousness.

Some Popular Songs to Use in Classrooms

Name of Song and Album	Selected for:
"Ruby Love" Teaser and the Firecat, Cat Stevens	Contractions, questions
"Father and Son" Tea for the Tillerman, Cat Stevens	Spoken style, normal word order, present tense, simple commands, conditionals
"This Old Guitar" Back Home Again, John Denver	Past tense
"Whose Garden Was This?" Whose Garden Was This, John Denver	Past tense, questions, modals (must used as supposition)
"Old Folks" Whose Garden Was This, John Denver	Present tense, present perfect questions
"Blowin' in the Wind" The Free-wheelin' Bob Dylan, Bob Dylan	Questions and answers, dialog
"Suzanne" Colors of the Day, Judy Collins	Present tense (third person and other)
"I Should Have Known Better" A Hard Day's Night, The Beatles	Modals, past tense
"If I Fell in Love with You" A Hard Day's Night, The Beatles	Conditionals, "if" clase and result
"The Fool on the Hill" Magical Mystery Tour, The Beatles	Present tense, negatives
"A Day in the Life" Sgt. Pepper's Lonely Hearts Club Band, Beatles	Past tense
"Leaving on a Jet Plane" Album 1700, Peter, Paul and Mary	Present tense
"If I had a Hammer" Peter, Paul and Mary, Peter, Paul and Mary	"If" clause and result, repetition
"Where Have All the Flowers Gone" Peter, Paul and Mary, Peter Paul and Mary	"Wh" questions with present perfect tense, future "will"
"Killing Me Softly with His Song" Killing Me Softly, Roberta Flack	Past tense, reported speech, present participle

But search as one might, there will still be some problems in selecting songs, especially for beginning or low intermediate level classes. Fortunately, there are record albums out now which address the particular language needs of ESL teachers and students. Mr. Monday (Wilson 1971) is such an album and there are three additional albums in the series, and although some ESL teachers may question the obviously British pronunciation of English in these records, one only needs to be reminded that in the height of the Beatles' popularity, the American youth did not experience a mass conversion to speaking like the models. Two other records, and genuinely American ones at that, also address the needs of the ESL classroom. They are Hard to Learn That English as a Second Language Blues and ESL Express (Wellman and Byrd 1975, 1976). The songs in both the Longmans and Collier Macmillan collections generally concentrate on an isolated structure and an attempt is made to control the vocabulary and story line of the song carefully. The recordings are prepared with the upper-most notion that providing a careful pronunciation model is important, and hence, for the most part, all of the words are readily understandable. And all of the albums have notes for teachers explaining how the authors feel the songs can be used most effectively.

Once the song selections have been made, there remains the question of how to use them in the classroom. To address this question, we offer our audience "ten timely tips" for teaching with songs.

1) If you're shy, "can't sing a note," unsure of your musical talents, use recordings! Have students prepare a record selection and present it to the class, having students who play instruments perform for the class. Use a simple rhythm instrument such as a tambourine for accompaniment,---or both you and the students can play home-made rhythm instruments, and RELAX!

2) Help students build their confidence in their ability to decode the new language. Allow them to use their intuitions when analyzing new song lyrics in terms of vocabulary, pronunciation, inflection and syntax. Interfere only when absolutely necessary.

3) Always introduce a song as a whole. Play or sing it through several times. Encourage students to respond by tapping, clapping, or by responding in any way they might enjoy. The natural sequence is to learn a tune before the words, so allow time for this.

4) After the students have a feeling of the entire song, then, you may want to break the song down in order to explain lines or words that may be unclear. Whenever possible, examine the lyrics in sentence units.

5) Don't let song practice seem like work. Keep it brief, never tedious. Keep it spontaneous. Never force a student to sing.

6) Try different musical styles,--folk, rock, calypso! And important to remember, ask students what they like.

7) Try dividing the group into sections for two-part songs such as question-answer and other dialog songs. Try using a student leader for each group. This is a good way to take the focus off the teacher.

8) Have students pantomime some of the actions in the songs. This assists less-adept students in their comprehension.

9) Try writing original words to an existing song. Students can do this as an individual writing project, or you may wish to work with the group as a class project. You might also try writing songs of your own.

10) Songs are frequently used as a follow-up activity after a new structure has been introduced, however, on occasion, you might also want to try playing or singing a new song without any explanation. This would serve as a good motivation for a lesson which deals with a new structure or vocabulary.

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LIST OF ABBREVIATIONS AND DEFINITIONS PERTINENT TO THE TEXT

TEFL (EFL) Teaching English as a Foreign Language...identifies programs of English language instruction in parts of the world where some other language is spoken, e.g., just as the study of Chinese in United States schools is classed as "foreign language" study, so the study of English in France comes under the heading of "foreign language" study. An English language program in Turkey, therefore, would be an example of a TEFL program.

TESL (ESL) Teaching English as a Second Language...identifies programs of English language instruction found in English speaking areas but intended to benefit non-English speaking persons in those areas, e.g., an English language program of instruction in London for Italian speakers living there would be an example of a TESL program; all English language courses for Spanish speakers offered in the New York City public schools are TESL programs. We can now make the following TEFL/TESL distinction: the same English language course for non-English speakers offered in Mayaguez, Puerto Rico and in Brooklyn, New York, would be given two different classifications, the one in Mayaguez would be an example of TEFL, and the one in Brooklyn would be TESL.

TESOD (ESOD) or SESD Teaching English to Speakers of Other Dialects or Standard English as a Second Dialect...identifies programs of General Standard English instruction, generally found in English speaking communities and intended to benefit English speakers who use a non-standard pattern of English, e.g., a course in General Standard American English for Cockney English speakers would be an example of TESOD.

TESOL (ESOL) Teaching English to Speakers of Other Languages...is simply a broader classification of convenience to include all three already identified under one heading, i.e., TEFL, TESL, and TESOL are all specialized activities under the heading of TESOL.

These classifications can be conveniently projected to include other language study areas, e.g., S for Spanish, C for Chinese, G for German, P for Portuguese, N for Navajo etc. For Spanish language study programs for example, we can establish the following classifications:

TSFL (SFL) Teaching Spanish as a Foreign Language...for Spanish language programs found in China, Japan, England, Turkey, the United States, etc.

TSSOD (SSOD) Teaching Spanish to Speakers of Other Dialects...as in the case of standard Castilian courses for Andalusian Spanish speakers.

TSSOL (SSOL) Teaching Spanish to Speakers of Other Languages...a convenience classification which would include TSFL, TSSL, and TESSOD.

English as a Second Language is also used to identify the use of English (By common agreement) as a lingua franca in multilingual areas, as is the case in some of the new countries of Africa where the citizenry is composed of numerous different speech communities, and where no satisfactory agreement can be reached on making any one of the native languages the "official" language of the new nation. A temporary and makeshift solution is to make some outside language, be it English or French, or Portuguese, or some other, the language of government and official transactions. This type of solution avoids intense, internal jealousies but commits everyone to having to learn a second language.

Services Provided by the New York State Education Department, Bureau of Bilingual Education

The Bureau of Bilingual Education, with regional offices in Albany, Buffalo, New York City and Long Island, provides services to the State in bilingual education/English as a second language programs. The Bureau's activities, presently involving twenty-two different language groups, include the following:

I. Technical Assistance to school districts in areas such as: on-site teacher training workshops; school-community relations; desegregation planning; and preparation of proposals for funding. Technical assistance is also provided by letter and telephone.

II. Monitoring of ESEA Title VII, ESEA Title I and State Chapter 720 programs in the schools.

III. Publications presently include: Haitian, Chinese, Spanish, Native American, Greek, French, and English as a second language materials, documents on bilingual programs and testing, teachers' handbooks, and a quarterly newsletter.

IV. Media Projects include: a series of public service announcements on bilingual education, video-tapes of conference presentations such as Judith Nine-Curt's presentation on Puerto Rican body language, Spanish translations of several films, and a half-hour video tape on bilingual education.

V. Resource Library (in the Albany office) includes a wide range of materials in bilingual education and English as a second language. Upon request, materials are available on loan to schools throughout the State.

VI. Program Planning and Coordination for bilingual education, including the gathering of statistics demonstrating the need for (and performance

of) bilingual education programs.

VII. Bilingual Higher Education services are provided by Bureau of Bilingual Education personnel working in the Grants Administration Office.

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The Bureau of Bilingual Education serves thousands of children and adults in all regions of the State. For more information, please call:

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